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By Gillian Duffy

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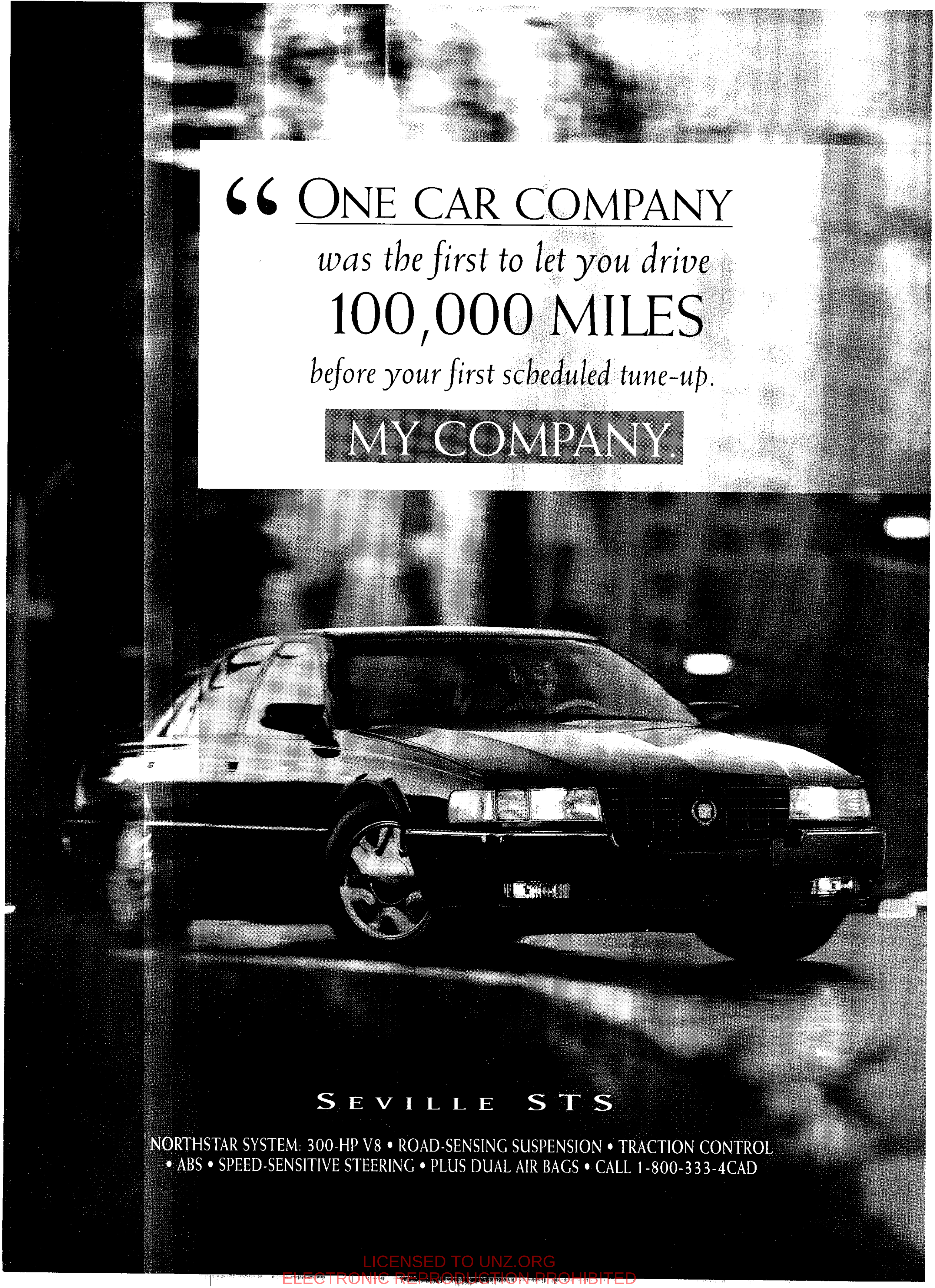
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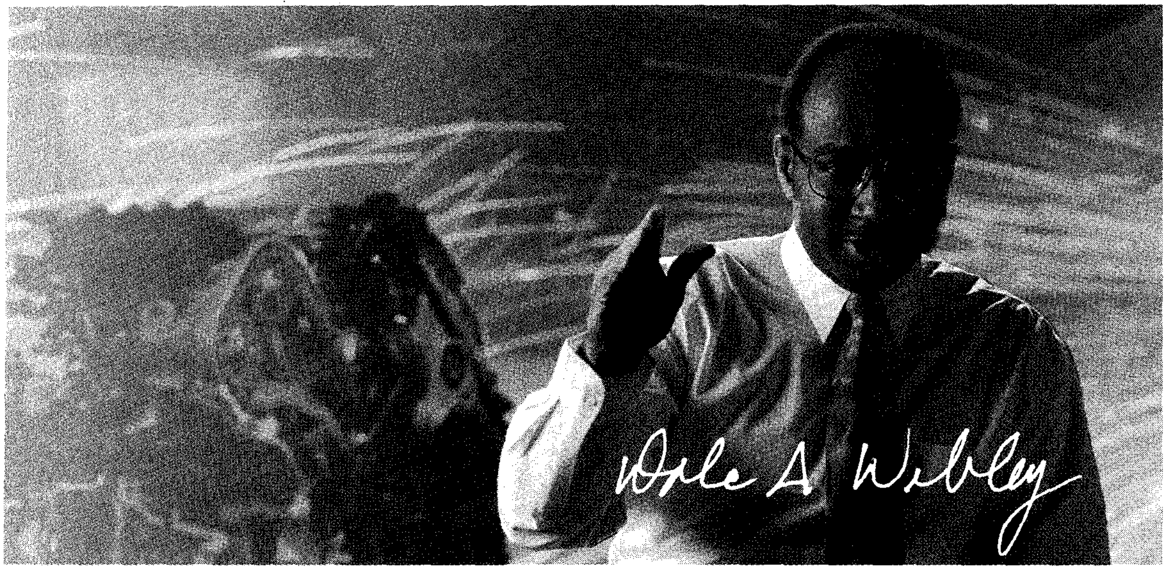

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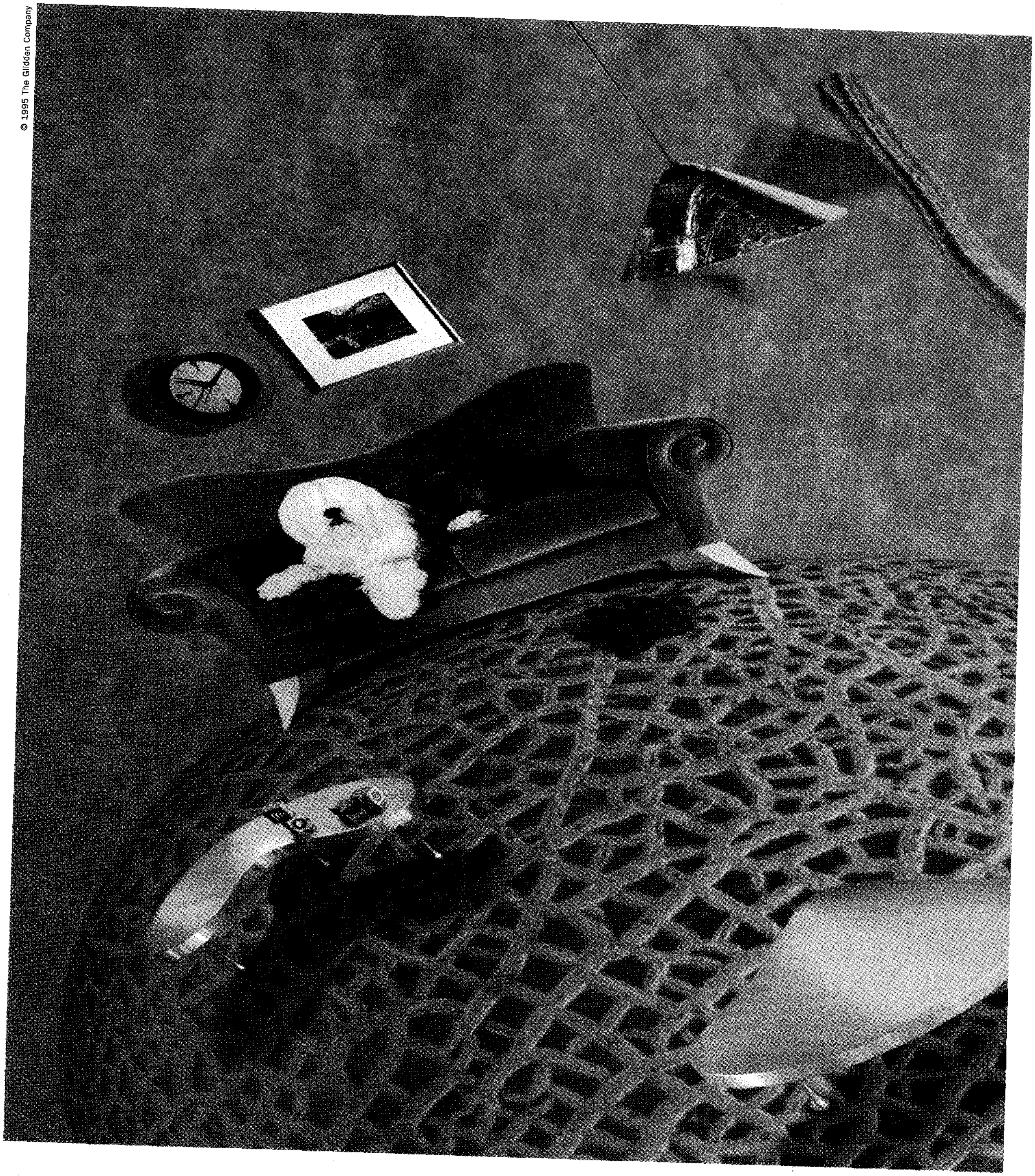

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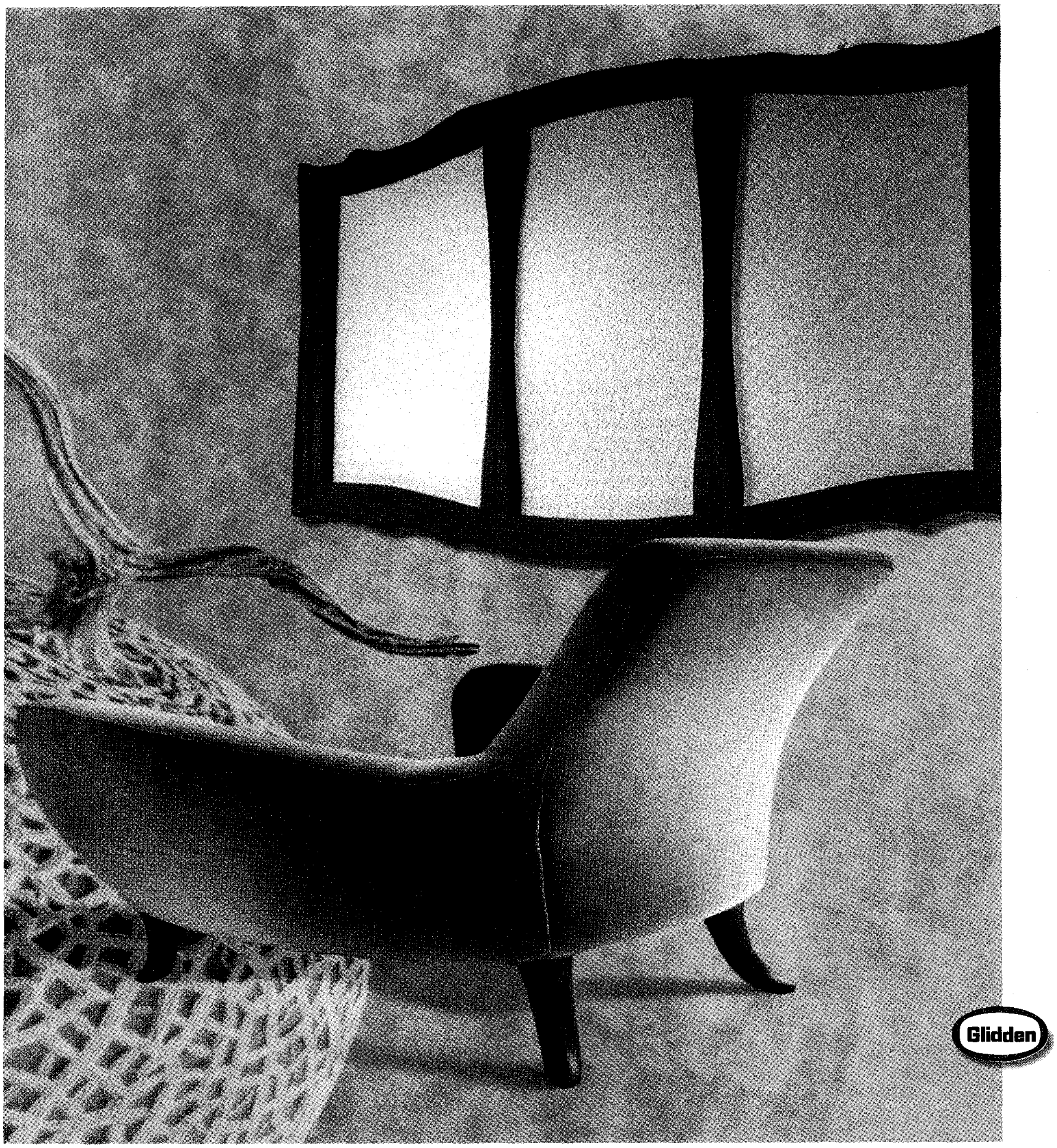

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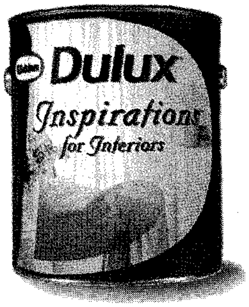
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Contents May 22, 1995

"Gout has been correlated to intelligence, which means if you've got the gout, you may be smarter than average."

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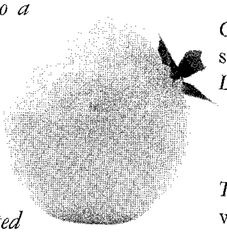
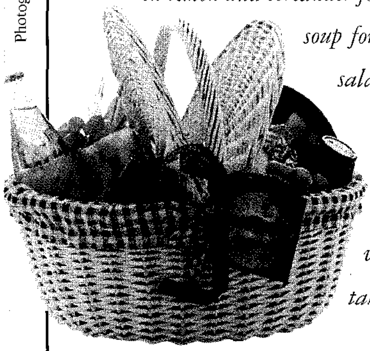
By Gillian Duffy

Eleven years ago, Larry Forgione and his An American Place elevated our native cuisine from the realm of common dining to that of earthly communion. Now, young chefs are returning to a more Puritanical tradition, by way of unadulterated produce newly available in local farmers' markets—but are spicing it up with catholic borrowings from everyplace under the sun. Here's a sampling of their summer recipes: lamb marinated in lemon and coriander for a sophisticated town dinner; a grape soup for a lunch in the country; an array of salads substantial enough for a meal. The grace note to all this might be a granita, that icy incarnation of the summer spirit. And should you not wish to cook, don't worry—you can take it with you, prefab, in a hamper.





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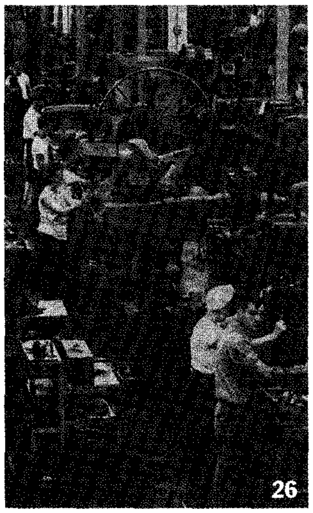

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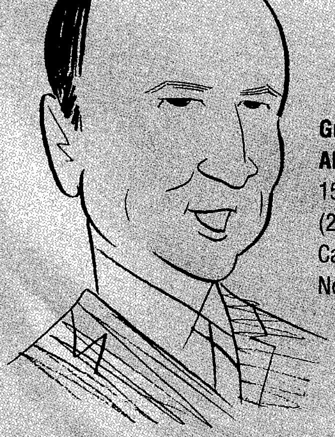

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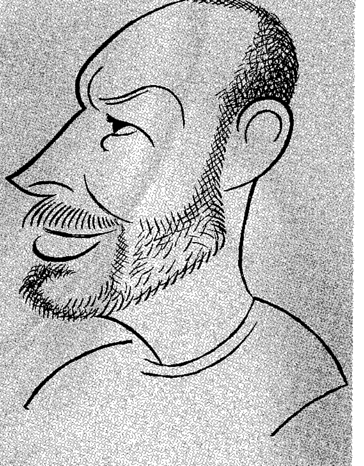

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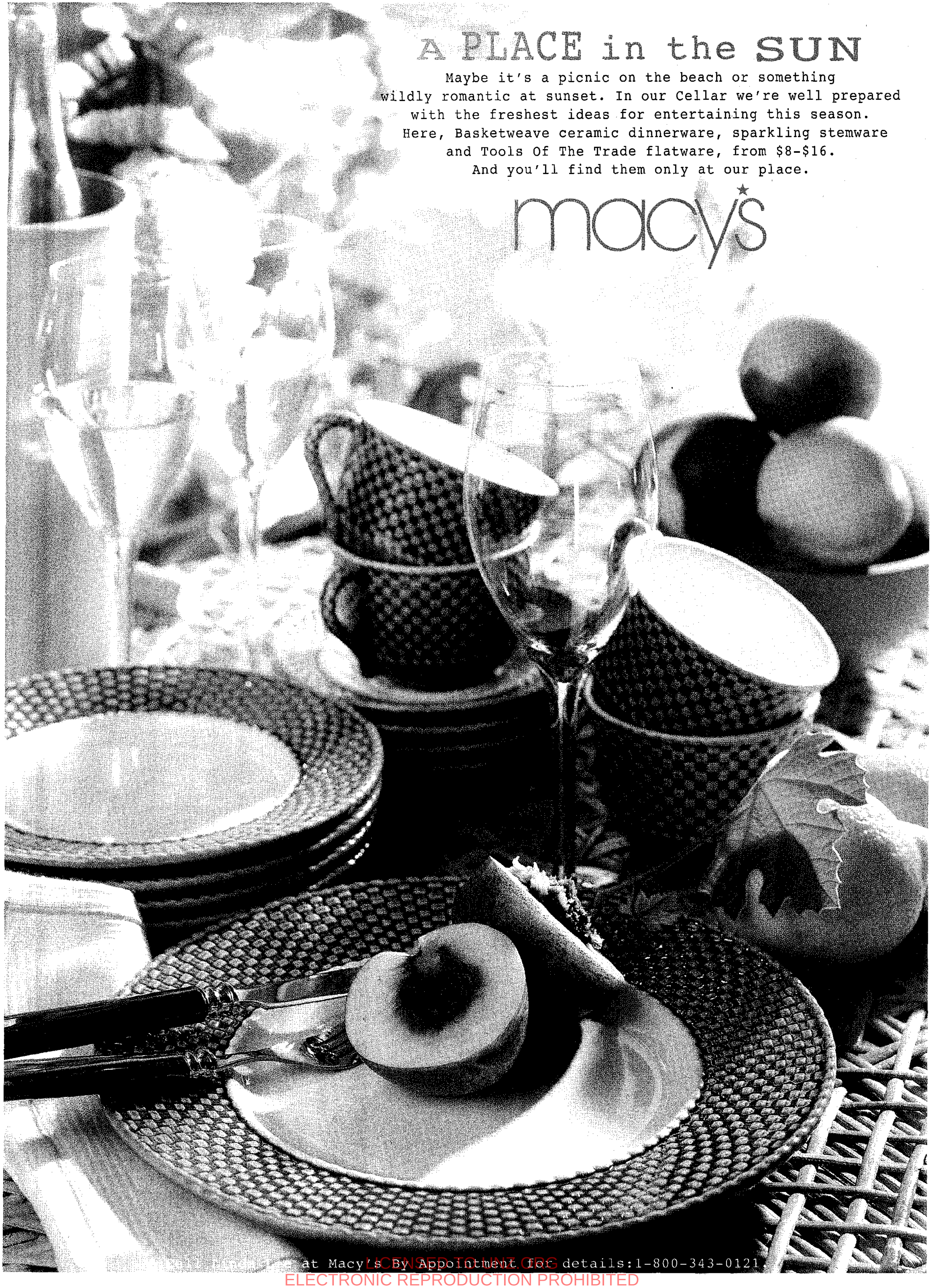

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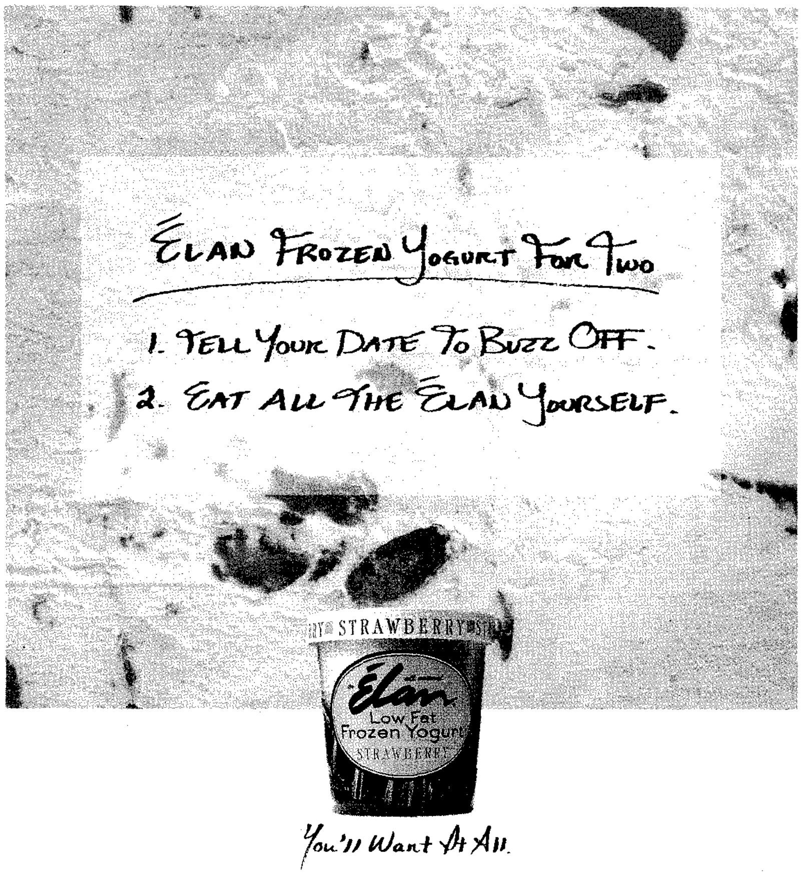
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LETTERS MAY 22, 1995

Heavy Petting

Therapy goes to the dogs in Big Town;
it's not easy being (Tavern on the) Green.

AS PRESIDENT OF THE NATIONAL PSYchological Association for Psychoanalysis (NPAP), I was bemused to see the word *psychoanalysis* on your cover and the cheeky observations about animal sanity inside ["It's a Jungle in Here," by Tad Friend, April 24]. Mr. Friend's arch tone and examples of over-the-top behavior manage to send up animals, people, and mental health, all at the same time!

But if he had charted the latest trends in human therapy, he might have found little to poke fun at: an erosion of confidentiality, fewer affordable treatment choices, and an increasing reliance on quick fixes for deep problems. How ironic that we seem to care more about the happiness of animals than humans.

Linda J. Korb, Ph.D.
MANHATTAN

WE SOLVED OUR PROBLEMS OF DEPRESSION, anxiety, and boredom in the most practical of ways—last April, we had our owner move from Manhattan to Hoboken. Now our lives are stress-free, our coats are sleek and glossy, and we have lately learned to appreciate Bruckner's later symphonies.

Scrumpy & Curtins
HOBOKEN, N.J.

I AM WRITING TO SAY HOW DISAPPOINTED I was in Tad Friend's lack of information regarding the successful treatment of house pets' depression and other behavioral problems. Whether or not pets should be kept at all is another interesting subject; in the meantime, pets are here to stay, and as long as we keep them, we should be aware of what we can do to prevent or treat their physical and emotional problems.

Warren Eckstein, a pet behaviorist, has been helping people with their pets' psychological problems for almost twenty years. On his nationally syndicated radio program, "The Pet Show," Warren helps people with a myriad of problems, such as "My dog is eating my cat's poops; what should I do?" and "My older cat and new kitten are killing each other; how can I stop the fighting?" Before people resort to giving Prozac to their pets, they should know about empirically verified natural-treatment programs, behavior-modification techniques, and easy and inexpensive do-it-yourself tricks. Sometimes just rotating the use of toys and spending more time on the floor with your animals is the best solution for a cranky or depressed animal friend.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Lisa T. Wessan
Producer, "The Pet Show"
MANHATTAN

CLIENTS IN MY DANCE-THERAPY PRACTICE frequently discover unexpressed movements that resemble animals in their improvisations. They are ashamed at the "wildness" of the expression, yet relieved to unleash the tension. As Tad Friend writes, "we are animals who live in artificial environments." Children who are not allowed to explore nature, to use their natural physical/animal tendencies, grow up like Gus, the dazed zoo polar bear in therapy, or they channel their wildness into aggression and even violence. In the urban jungles that have replaced natural ones, we cling to therapists instead of trees.

Kendra Wagner
HIGHWOOD, IL.

Seeing Green

I AM SURPRISED THAT A MAGAZINE OF your stature employs such an uninformed, dishonest writer as Manny Howard. His article on Tavern on the Green ["Cue: The Tavern Gets Serious (Again)," May 8] is completely untrue. Opinion is one thing; facts are another. It is an absurdity to say that New Yorkers do not go to Tavern on the Green. According to our detailed records and those of American Express, approximately 75 percent of the visitors to Tavern reside in Manhattan. We don't keep Christmas-tree lights on year-round. They are not Christmas-tree lights; they are white tree lights, which are up for six months. For the other six months, we replace them with lanterns. We do not have a souvenir stand. We have a serious shop selling 800 different items. We do not have a hostess station. We have two men at our front desk.

I have always been serious about food, as you can tell from looking at me. I owned a four-star restaurant, Maxwell's Plum. The chefs at Tavern on the Green have always been wonderful, and I hope that Patrick Clark will be the greatest.

Warner LeRoy
Owner, Tavern on the Green
MANHATTAN

WE SEE NO CONFLICT IN OUR RESTAURANT critic Moira Hodgson working as a consultant to Tavern on the Green ["Intelligencer: She Put the Server in the *Observer,*" May 8]. Tavern is chiefly a venue for events and parties and a tourist attraction, and thus is precisely not a place she would (or will) review for the *Observer*.

The "Intelligencer" scoffed at Moira's assertion that Tavern on the Green is "more like the Empire State Building . . . an institution." But amusingly enough, her point is reiterated elsewhere in the same issue of *New York,* on page 103, under the rubric "Institutions": A piece about Tavern's new chef leads by noting that Tavern "is the Statue of Liberty of restaurants—every New Yorker knows it exists, but precious few bother to visit." Perhaps your editors should work this out amongst themselves.

For the record, we have complete confidence in Moira's probity and impartiality. Apparently, so does the James Beard Foundation, which recently named her as one of three nominees for its award as best restaurant critic at any newspaper in the country.

Joe Conason
Executive Editor
The New York Observer
MANHATTAN

Free for All

WHILE WE ARE FLATTERED TO HAVE BEEN given an honorable mention in the best-kennel category ["The Best of New York," April 17], please let your readers know that Urban Animal is *not* a kennel. We board dogs and cats in our homes. This is quite different from kennel boarding. There are no cages, and no more than a handful of animals. We also walk dogs, visit cats, and house-sit.

Ilene Richman
Owner, Urban Animal, Inc.
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ART DIR: PAUL MARCIANO
1995

BY PAT WECHSLER AND ROGER D. FRIEDMAN

INTELLIGENCER

HEARST LOSES ITS SEAL OF APPROVAL

Good Housekeeping has expended a great deal of effort polishing its image as a magazine with a heart. But its compassion doesn't necessarily extend to its employees. At least not to **Amy Barr,** a twelve-year Hearst Magazines veteran who has spent the last four as the director of the Good Housekeeping Institute—the people who hand out those "seals of approval." As the institute's director, Barr led Hearst's in-house campaign against breast cancer—the New York Race for the Cure. Then last fall, Barr was diagnosed with breast cancer herself; she underwent a mastectomy in mid-November. But though Barr, who worked up until her surgery, was back in her office by early December, she returned to a very different *Good Housekeeping.* During her absence, longtime editor-in-chief **John Mack Carter** had been replaced by **Ellen Levine,** editor of Hearst's *Redbook.* And while Levine cleaned *House,* Barr found herself quickly swept aside. Finally, at a May 5 meeting with Levine, Barr was tersely informed that her position was being "eliminated." Though she's only midway through her chemotherapy, Barr claims Hearst offered no continued health-care coverage or any other compensation. "I just kept wondering what I did wrong," says Barr. Insiders wonder the same thing. Some speculate that Levine, reluctant to cede any authority to Barr, decided to take over the directorship herself. "Amy is a very popular person at Hearst, and that threatens Ellen," says a highly placed insider. "The whole thing is illogically vindictive." Hearst claims to be working on a separation agreement "which will include a health-care proviso if she so desires. Our need for restructuring has sadly coincided with Amy's illness."

Hearst's Ellen Levine, a rough edit

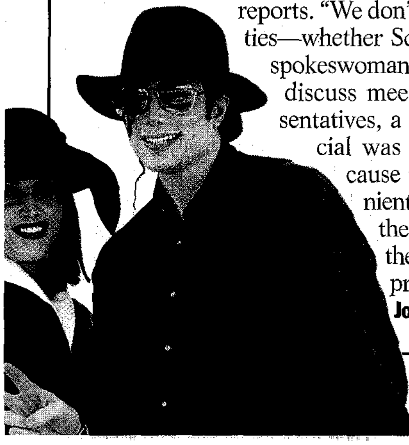
LESLIE ABRAMSON: DON'T JUDGE ME!

Leslie Abramson is breaking the cardinal rule of defense attorneys: Don't piss off the judge. Gearing up for a repeat performance by the brothers Menendez, the Medusa-haired attorney has launched an all-out attack on Judge **Stanley M. Weisberg,** who presided over Menendez I and is scheduled to referee the sequel beginning August 16. "Weisberg wants to see [the Menendezes] dead," Abramson hisses. What got her so riled is the judge's recent threat to bar expert witnesses from the trial—though their testimony was crucial to the defense during the first trial, which ended in two hung juries. Moreover, Weisberg has also refused to rule out the death penalty, even though Abramson argued that because O. J. Simpson has been excepted from it, her clients should be as well (the old if-you-get-on-*Larry-King*-you-don't-have-to-die argument). "Weisberg should not be sitting on this case," Abramson complains. "He's out to get them." Meanwhile, Abramson has also filed a motion to suppress taped jailhouse phone interviews of Lyle Menendez made last year. The tapes may be released in book form in June. "I've listened to [them]," Abramson insists. "And at no point does she say she was taping. Under California law, both parties must consent to being taped."

Leslie Abramson, judging harshly

SCIENTOLOGISTS DON'T WANT THEIR MTV

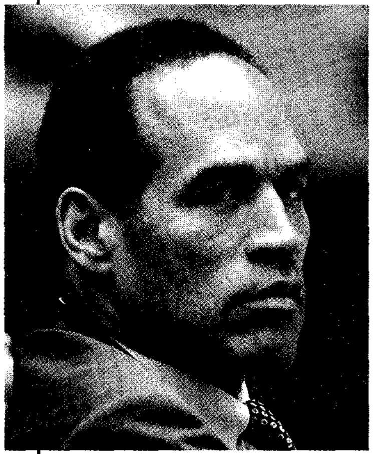
More ferocious than Roger Ailes, able to cow the media with a single threat—those touchy Scientologists are on the warpath again. Their latest target is MTV News, where anchorman **Kurt Loder** has spent the past few months shooting a special on religions and cults. None too happy about its role in *The New Religion: The Cult Question,* sources claim, the church is furiously lobbying to quash it—and it's brandishing a rather curious weapon: **Michael Jackson,** whose new album, *HIStory,* is being released next month. According to MTV insiders, Scientology officials are suggesting that if the network airs the program, it may have a big problem getting its hands on the singer's new videos. Two sources insist that Jackson's Scientologist wife, **Lisa Marie Presley,** personally called the network to complain. Both the Scientologists and Presley's spokeswoman dispute the reports. "We don't have control over any celebrities—whether Scientologists or not," a church spokeswoman says. Though MTV declines to discuss meetings with Scientology representatives, a spokeswoman claims the special was postponed until June 27 because it was behind schedule. Conveniently, the new airdate follows both the release of Jackson's album and the MTV Movie Awards, to which prominent Scientologists, such as **John Travolta,** have been invited.



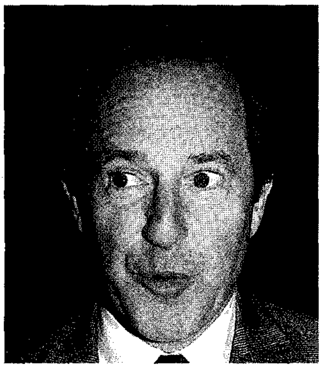
PATAKI'S POSSE IS ON THE DOLE

At his confirmation hearing last February, state economic-development czar **Charles Gargano** swore he had given up all fund-raising for the Republican Party. "I was finance chairman of the state committee; I resigned that. Finance chairman for Governor Pataki's campaign; *that* is over—and they are the only two committees that I served as finance chairman of," the Long Island developer testified. State Sen-

Photographs: top right, Frank Veronsky; center right, Lauren Greenfield/Sygma; bottom, Stephanie Cardinale/Sygma.



O. J. Simpson,
clotheshorse



Mort Zuckerman,
date bait

ator **Franz Leichter,** a Democrat, was particularly concerned about the conflicts of interest that could arise when an official with so much state largesse at his disposal engaged in partisan fund-raising. Gargano agreed there was a danger, but managed to squirm out of an unequivocal promise to give up fund-raising. It's a good thing, too. A mere month later, Gargano signed on as a top New York fund-raiser for presidential hopeful Senator **Bob Dole.**

SIMPSON: CLOTHES MAKE THE DEFENDANT

O. J. Simpson may not be in as much financial trouble as believed. For months, there have been dire reports of unpaid defense attorneys and investigators, and Simpson was said to have published his best-selling book, *I Want to Tell You*, to raise money for his megabucks Dream Team. But the alleged cash crunch certainly hasn't affected his wardrobe. Rather than get lost among **Robert Shapiro's** double-breasted Italian suits and **Johnnie Cochran**'s rainbow of jackets, O.J. has opted for his own distinctive style. Since the trial began last October, Simpson has ordered new custom-made suits and a dozen shirts and ties from David Rickey & Company in Costa Mesa, California, where a typical suit costs about $2,000 and shirts are $225. "We have O.J.'s measurements on file," reports co-owner **Rick Lamitie.** "And he has good taste. He appreciates nice things. He likes wool crêpes and lightweight wools, and he likes the same scalloped shirt collars you see **Pat Riley** wearing on TV," he says of another famous customer. O.J.'s prison trousseau is delivered to his assistant, Cathy Randa, who pays for the clothes with a credit card and sends them on to jail. But L.A.'s spiffiest inmate has had to make *some* style concessions. Sources say he's allowed to keep only ten suits there at a time.

MORT'S NEW GIRL LOVES THE NIGHTLIFE

Daily News publisher **Mort Zuckerman's** little black book has included Gloria Steinem, Joan Lunden, Diane von Furstenberg, and enough bold-faced names to fill a small column. But last week the *Post* unveiled the turbo-bachelor's newest female friend: **Tory Harrington,** 32, a "special-events planner" at nightclubs in New York and Aspen. Though Harrington admits the two have "dated," she says they are now just friends. Other friends of the publisher, however, claim they only "met a couple of times." Little known in New York, Mort's girl of the minute was no stranger to Aspen's finest. Last year, her mug shot wound up on page three of the Aspen *Daily News* after she attempted to take $600 she claimed she was owed out of a nightclub cash register.

GUIDING EMMY ASTRAY?

Television's Daytime Emmy Awards are being parceled out this Friday, but sources contend that in their bid to snag statuettes, some soap producers have been anything but squeaky-clean. In fact, insiders say, several soaps have engaged in what's called block-nominating. The main culprit seems to be CBS's *Guiding Light*, owned by Procter & Gamble, which garnered an impressive fourteen nominations this year. Sources say the show's former executive producer **Jill Farren Phelps**—recently pushed over to P&G sister show *Another World*—annually orders her actors to vote only for those actors she deems deserving. As a result, two *GL* actors regularly end up being nominated in each acting category. **Laurence Caso,** former executive producer of *As the World Turns* (also P&G-owned), admits the practice is widespread. "I think it's stupid. It's not natural to the nominating process." But in soapland, at least, villainy seems to be more popular than heroism. Last week, after seven years with the soap, Caso was fired for low ratings—even though his show regularly wins its time slot.

VINDICATING RAOUL

Divorce attorney **Raoul Felder** has won another lawsuit—this time against a former client. Last summer, **Linda Wachs,** ex-wife of entertainment manager **Robert Wachs**, sued Felder for allegedly botching her 1991 divorce. State Supreme Court justice **Phyllis Gangel-Jacob** just dismissed the case, noting that Wachs wasn't *forced* to accept her attorney's settlement.

THE REVOLUTION IS OVER: JANE RETIRES

Conciliation is in the air: Robert McNamara is apologizing for Vietnam. And **Jane Fonda** is retiring. The sex kitten turned revolutionary feminist turned zillionaire matron is finding married life with Ted Turner so satisfying she's decided to close her production company. Fonda Films, which produced her 1986 Sidney Lumet film, *The Morning After*, is going to metamorphose into a new entity, Bleecker Street Films—headed by Fonda's business partner of ten years, **Lois Bonfiglio.** But while the company will make movies through Turner Cable and Turner Features, Fonda will have nothing to do with its operation. Fonda Films itself grew out of yet another Fonda-owned company, IPC Films. Named for the Indochina Peace Campaign, IPC was responsible for some of Fonda's biggest hits, including *The China Syndrome, On Golden Pond*, and *Julia*. Since those halcyon days, says Bonfiglio, a mellowed Jane is more interested in being Mrs. Turner and pursuing less controversial issues, such as zero population growth. She's also busy plugging exercise equipment on cable. But will the two-time Oscar winner ever act again? "There will come a day," vows Bonfiglio, who says Fonda will remain active in their production of Barbara Kingsolver's *Pigs in Heaven.* "But it won't be right away."

Jane Fonda,
headin' south

Photographs: top left, Ted Soqui/Sygma; center left, Barry Talesnick/Retna; bottom, Douglas Kirkland/Sygma.

GOTHAM

A clearin' the W wit e dea all st ing—*Davy Crockett*

THE FRONT PAGE

WWII II

When did the defeat of Adolf Hitler become ancient history?

If only World War II had ended a few years later, in 1975 rather than in 1945, then maybe we could have had a truly spectacular anniversary celebration. We could have wept and prayed and partied at V-E Day 2, bigger, slicker and better accessorized than the original—like Woodstock 2, only less neo-folk and more Sousa. We could have watched tens of thousands march on Washington in support of peace in Bosnia and Chechnya, just as tens of thousands marched two years ago, twenty years after *Roe* v. *Wade.* We could have had a yearlong memorial service, like the twentieth-anniversary season of *Saturday Night Live.*

But the Big One ended 50 years ago, just before the baby boom—or, as it has come to be known, the beginning of time. And since the fiftieth anniversary of anything cannot by definition include the nostalgic personal reminiscence of anyone under the age of 50, WWII was pretty much of a nonstarter in the anniversary marketing department. It was also a sweeps month on TV, which ruled out a *Bob Hope's Road to Berlin* special, featuring Ann-Margret and the West Point football-team choir. Also, blood resurfaced in the O.J. trial, and Spike Lee was talking trash at the Knicks playoffs again. V-E Day was lucky to get the precious little it got.

President Bill Clinton presided over a V-E Day ceremony not on the White House lawn in front of hundreds of thousands of peace-celebrating citizens but on a military base before a few thousand vets and their immediate families. Mayor Rudy Giuliani attended a V-E Day event not in Times Square with thousands of joyous sailors grabbing and kissing young women at random but on the floating museum *Intrepid,* attended by, the *Post* reported, "hundreds of vets."

"They don't come out for us anymore," commented 74-year-old veteran Dan Calogero of Sheepshead Bay. "I tell you the truth. People are lucky a bomb wasn't dropped [here]. They would know what it's like. Then they'd change their minds quick about what we did."

In Europe, where bombs were dropped—a lot—the defeat of Hitler by the Allied forces is still considered a rather large deal. And they did come out, by the millions, to commemorate an event that many considered more significant than, for example, the recent thirty-fifth anniversary of Barbie. People actually wept and prayed. In London, children released a thousand white birds into the air; Prince Charles got so caught up in the emotion of the event, he kissed his wife. In St. Peter's Square, tens of thousands gathered to hear the pope say little more than war is bad. In Moscow, 55 world leaders arrived to honor not the 400,000 who shared food and love for three days on Max Yasgur's farm but the 27 million who died. The events in Moscow were such a hot ticket that U.S. officials found themselves begging for extra passes as if they were Pearl Jam groupies. "It's been a hellish deal," one official said. Not even Maurice Tempelsman, Jackie Kennedy Onassis's longtime companion, could get in. Reporters, desperate to cover the Red Square ceremonies, resorted to using passes counterfeited with a color copier.

Imagine that.

SNIPE OF THE WEEK **"The *Republicans have control of the* executive mansion, and the *first thing you find is the* chairman of the Republican Party has his son working as the first deputy secretary of state. There's this one's daughter, that one's brother-in-law. Everybody who had a position in the Republican Party is *suddenly employed* by the state of New York . . . at a *time when the governor says* we have to cut 11,000 state workers," *a ranking* Democratic State Assembly member told *New York.***

DOGGY DOS AND DON'TS "A dog is a social creature and gets very used to traveling around the city. Whether you're going to a park or an outdoor café, a dog assumes when he gets in a bag, it's going to be someplace fun when he gets out. It *is* more appropriate to have a pet carrier than a handbag, but that's why [small dogs] are called '*toys.*' "—*Jacque* Schultz of the ASPCA, which does not discourage carrying dogs in handbags despite last week's dog-and-shoulder-bag-snatching on the Upper West Side

CLEANING UP IN BUSINESS Last year's stock performance of *Fortune* 1,000 companies run by executives with "messy" desks: +3.5 points. Of companies run by executives with "neat" desks: –1.1 points (according to a survey by Manhattan public-relations firm Jericho Promotions).

Photographs: top, Andrea Renault/Globe Photos; bottom, Photofest. Illustration by Istvan Banyai.

A COUPLE OF WHITE GUYS WITH BIG RED HATS SITTING AROUND ELAINE'S TALKING

"ELAINE!" BOB UNGAR CALLS OUT TO Elaine Kaufman, all in peach this Thursday evening. Elaine pauses, surveys the two firemen and two firemen proxies squatting at her front table—the table of Peter Maas, Tony Guida, Gay Talese—and nods approvingly before continuing on, past lesser luminaries at darker tables, past Sylvia Miles and Richard Lewis and whoever's huddled in the back.

"We started out in back," Ungar explains, half apologetically. "Over the years moved our way up to the front." He rolls his hands, as if to say, You know how it's done. . . .

Rudy Giuliani doesn't like city employees hanging out at this enduringly, queerly fashionable Upper East Side speakeasy—ostensibly because it sends out an inconsistent message in these leaner, tougher-loving times, but more likely because city employees hanging out at Elaine's invariably start grousing about Rudy Giuliani.

"We supported Giuliani *big-time,*" says Jim Kelty, who is Manhattan's top fire investigator and has a big, shaggy mustache to prove it. "We thought we finally had an administration that *supported* the fight on a hidden crime, what I call *building homicide.*"

The topic of tonight's Elaine's roundtable discussion: how Giuliani's budget cuts, in reducing the number of fire investigators, have actually increased the number of fires set in the city, despite crime statistics suggesting arson is down.

"Because we've got fewer marshals, the numbers are technically down," argues Ungar from behind a nonalcoholic beer. "*Eliminate* the fire marshals, and the arson rate drops to *zero,*" says the former first assistant fire commissioner at the Fire Department, now a lawyer for the marshals. "There *is* no arson without an expert on-site to declare it arson."

Another round of drinks arrives, seemingly without being ordered.

"Let me tell ya," says Kelty, who also heads the fire marshals' union, "when we had 170 marshals [a few years ago], we got to almost no fires. They *knew* no one was coming. When we had 400, we stopped the burning of the Bronx."

They're really going now. They're on top of one another.

"If a lieutenant knows the marshals aren't going to investigate, he's not even going to call it in as suspicious—"

"It's long-term gathering of evidence, with background checks—"

"Auto arsons are out of control in New York. Maybe 25,000 a year—these guys have bills to pay, so they pay a couple of teenagers $100—"

"—In Washington Heights, the popular thing is for guys to pour gasoline on their girlfriends' doorsteps—"

"—For 25 years," Kelty says, reminiscing about the arson history of his own Main Street, Queens, "not a *garbage-can* fire—then two or three where you lose maybe ten stores at a time. Suddenly, the neighborhood has just turned shitty—"

The lights glow like Victorian gas lamps. The murmur becomes a roar as bowls of rigatoni arrive. Richard Lewis, jolly, leaves the restaurant and does some shtick for the homeless outside. Kelty vanishes into the crowd as the front table begins to overflow with new arrivals—players, union bigs—a ceaseless flow of Elaine's fixtures. *Daily News* reporter Rob Speyer sits down to kudos for today's scoop.

Former *Post* editor Jerry Nachman, a big, big guy, stops at the table.

"You should be out at the firehouse, not here," the elder newsman tells Speyer. "You'll ruin your career."

ALEX WILLIAMS

- - -

A COUPLE OF WHITE CHICKS IN BLACK POINTY HATS SITTING AROUND TALKING

THREE PRIESTESSES SIT IN a booth at Leshko's Coffee Shop at 7th Street and Avenue A, looking ordinary enough for the Lower East Side: jeans, polyester scarves, pentagram costume jewelry. They drink Diet Coke and hot chocolate, and make witchy plans.

WITCH ONE: "Grab any media coverage you can, just to get your name out there."

WITCH TWO: "Uh-huh."

WITCH ONE: "And you've got a newsletter—push subscriptions rather than individual-copy sales."

WAITER: "I'm sorry, miss. No smoking."

WITCH THREE: "Goddamn it, let the people who don't smoke go outside."

If and when the Witch Civil Rights Movement gets off the ground in New York City, this will be where it all started, and it'll likely be remembered as more magical than this. Lady Jessica's 3-year-old, Mathiew, blows bubbles into his glass of milk. Lady Armida storms outside with her Marlboro Light. Lady Joyce gives pointers on the black arts of media relations, class-action litigation, and computer networking. ("One member of our coven surfs the Internet," she says.)

Lady Armida was expecting at least a coven of thirteen ladies and lords, a caucus to plan a civil-rights protest against a continuum of religious persecution she sees stretching from the Inquisition to the Giuliani administration. But the three console themselves with the knowledge that small, angry cliques have often been incubated into whole political movements in the coffee-cup steam of Lower East Side cafés—the Trotskyites, the anarchists, the Yippies. And those groups didn't have access to Magick.

"We will definitely be doing some banishing rituals and burning some change and balance candles," says Lady Armida, who has taken to calling herself "the Martin Luther King of the witches."

"We'll also burn some justice candles. Because that's all we want: justice."

Recently, Lady Armida repainted her St. Marks Place witchcraft store, Lady in the Moon, and found herself annoyed

Photographs: top, Richard B. Levine; bottom, Photofest.

Hello Muddah, Hello Faddah, Here I Am at Chez Grenoble

"We certainly didn't know that he had applied for a passport," Connecticut prosecutor Bruce Hudock says, recalling the days after he ordered the arrest of Alex Kelly, a Darien High School senior charged with raping two teenage girls on separate occasions in 1986. "The matter never presented us with a chance of flight." In fact, at the time, the 18-year-old son of a well-to-do contractor had already violated his bail with a trip to the Bahamas, apparently a warm-up to what would be an eight-year-long traveling spree through fifteen different countries. Authorities were finally able to track Kelly down using letters he wrote to his parents from Grenoble, France, and Kladesholmen, a tiny village in Sweden. He was brought home on May 3, and this time his bail was set at $1 million. The letters, excerpted below (with misspellings intact), present a young man having a surprisingly *sporto* time for a fugitive. **RUTH G. DAVIS**

Hello Mom and Dad

Its monday night and I am sitting in my appartment. Elisabet is back in school so I am alone. She was out for the weekend as usual. We went skiing on saturday and on sunday we went ice climbing. After ice climbing I started teaching elisabet how to fly my paraport. We just started her on flat ground for now. After a few days of flat ground training she will be ready for her first (very) small flights. Anyway it was a very busy weekend. Skiing is really good right now. There is no snow down here in the valley but up in the mountains there is alot. LaGrave isnt open yet so we have to drive to Les 2 Alpes its nice skiing but not very chalenging. You guys would like it alot. Nice runs but not to steep.

Night time is very quiet. I have read 7 Books in the last 2 months and the Herald tribune whenever I can get it. I ran out of Books now though and am trying to find people to trade Books with. A paperback book in english costs between 15-20$ so I try to trade for new ones if possible. they are much cheaper in sweden so I brought a lot with me but they are finished.

Work in Europe is even more difficult then schools. I try to keep a real low profile even if I am not working if they see you around they will think you are looking for work etc. and want to see your papers. Even Sweden is pretty bad. At the store everyone is a bit nervouse that someone is going to come in and ask. Especially me I dont have squat to show them. Sweden is so nice but not only do I have to deal with goverments I have to deal with families and their questions and presures.

Sorry to ramble on about problems.

So How is life with you guys? It was really fun to talk to Dad. I wish I had another phone card with me so we could have talked more. Sounds like all is going well. Work sounds good at least your personel sounds pleasant. I cant believe you were at a party with Lee and Ray and all those guys. They are all real nice guys but they can party pretty hard. Sounds like you had fun.

I just sent your christmas presents today I hope they get there in time. Its not much but it was fun putting the stuff together for you guys. There were so many things I would like to get you all for christmas but I am not a millionare yet. I also have a lot of photos being developed to send you.

The skiing opens here in 16 days. I cant wait. Lots of people should start coming to town. Lots of old friends are coming back so we hear. It will be nice to go skiing and also I can go flying without the 1½ hour walk for each flight. I hope you guys will come skiing here this winter. You just had bad luck last year with the snow.

Anyway I think I will stop writing so I will get this in the mail. I miss you both and think of you often.

love Always
Your friend.

Hello Mom + Dad

Well I am back in Sweden. No problems on the way home. I hate doing that trip though, it scares the shit out of me. I love living down there but I can work up here, so I am kind of torn.

I am trying to stay in shape here biking, and jogging, pullups etc. Its so easy to get lazy after work but we are in pretty good shape from the winter and its easier to stay in shape than get in shape. I have a friend who is trying to talk me into doing the triatholon this summer. I would never win but it would be fun to try and it gives me a goal to stay in shape. I have been sailing one afternoon in Elisabets little boat that was fun but the water is still really cold. Maybe I will get time to go flying this weekend also. I have too many sports I love to do now and when I have time off I want to do everything.

I had a great winter this year great climbing, skiing, ice climbing, flying, etc. I would love to live like this forever. I just have to find some kind of buisness in the mountains. I have the ideas all I need is papers then get my shit together and go for it.

We were on corsica again for 3 weeks before we came home. You guys should go there some time. It has everything on such a small place.

It would be fun if you guys came back this year we could go back to Norway or go camping in the north of sweden or go rafting, climbing, biking, or sailing. You could send Russ over also I have lots of plans for him.

Sorry I am late but Happy Birthday Mom. I hope you had A nice day and got your new Jaguar.

love always
Your friend

Tell Russ I telemarked the V couloir next to the Pan de rido. Thats the V to the right of Pande rido on that photo I gave you to give him. The first and only person ever to telemark it. So steep you touched the wall with your elbows on the turns. Solo, no ropes, no turning back. Balls to the wall. I almost shit my pants but dont tell him that part.

Dear Mom + Dad 1/3/94

Life is going well with me. I havent beeng doing much but skiing and getting in shape. My french is getting better though. I never thought I would be able to speak more than one language and now I am working on my third. Its very fun sometimes to speak to different people in different languages.

It would be great if you could get something in the mail soon. I am broke at the moment and Bettan doesnt have anything to lend me right now. Its just because I had to pay all the bills up front for the season. Any way regardless the reason I am broke I have substantial savings but its just not in my pocket. Any way I would really appriciate it if you could do that as soon as possible.

I hope all is well back there. Hope you had a great christmas and New years. I miss you Both so come visit if you can.

love always
Your Friend

Photographs: top, Demarchez/FOC/French Government Tourist Office; bottom, AP/Wide World Photos.

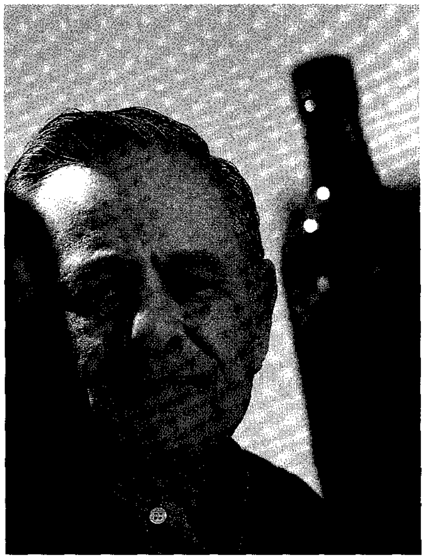
BUSINESS

Renaissance Man

Maurice Kanbar had lunch at Mortimer's recently, which is interesting because the last time he was there—the time *after* the time he was banned for life—he pitched a fit.

He called a waiter a schmuck from across the room. The captain, in turn, brought the dessert and threw down the bill before it was requested. After Kanbar, a local and frequent patron, paid with two $100 bills, his change was tendered in the form of 40 singles.

All because Mortimer's didn't stock Kanbar's Skyy vodka. (And because "the service was shitty," he adds.) Mortimer's still doesn't serve Skyy, but for the moment, Kanbar is satisfied with what he says is $14 million in annual sales after less than two years in the business.



"Everybody thought this idea would go down the toilet," Kanbar gloats, back at Mortimer's, unrepentant and, as usual, very, very pleased with himself.

Kanbar will happily tell you that his life is littered with such successes, that he created one of the nation's first multiscreen cinemas, the Quad on West 13th Street, in 1972, and that his tiny D-Fuzz-It, which removes lint from sweaters, has sold millions. He'll tell you, too, eventually, about the various synthetic fibers he developed, his two dozen patented medical and industrial devices, and this new dental-X-ray device called "The Kanbar Target." Kanbar recently invented that one after screaming at Lloyd Feinberg, his New York dentist, for hurting him with his standard X-ray bite holders. "A moron can make a better gadget than that!" he said, and did.

"Maury is unbelievably brilliant," Feinberg says, attributing the yelling part to "Maury being Maury."

Eventually, Kanbar returns to the subject of Skyy, which he says he invented two years ago after hearing that impurities in alcohol are what create hangovers. "I thought, if someone would make a dependably pure vodka, it would be the only drink I would drink." Kanbar used a four-column distillation process to create a superclean vodka, then marketed it with a distinctive cobalt-blue bottle, a lower price than premium vodkas, and patriotic appeal ("Distilled in America of American Grain"). He also made the explicit claim that his vodka was low-hangover, a claim he didn't really have enough regulator-satiating research to back up. "The industry guys got very upset and sent letters to the BATF [Bureau of Alcohol, Tobacco and Firearms] that I'm perpetuating some sort of fraud," Kanbar says. "But people know it's low-hangover." The BATF ordered Kanbar to revise a pamphlet accompanying his vodka, which he did, but which people did not see for a while because he first wanted to use up the old brochures he had already printed.

Kanbar gets uncharacteristically glum when his monologue bounces over to the fact that because of all of his wonderful success, he now has to rely on outside help, in the form of a $3 million national-advertising campaign. "I wrote the first brochure myself," he says. "Now I've got this agency giving me all kinds of cute stuff, and I don't know which ads to use."

"Since I started this company, I've always known exactly what to do," Maurice Kanbar says, staring into the distance as though he were watching 3 million $1 bills float by. "But this is the first time that I'm confused as hell." JONATHAN GREENBERG

anew at a city ordinance requiring her to rehang signs saying ALL ITEMS SOLD IN THIS STORE AS CURIOS ONLY and READINGS PROVIDED AS ENTERTAINMENT ONLY. Uniting the city's witches in a class-action suit against the entertainment ordinance—"Goddess willing"—is first on Lady Armida's political agenda, along with petition signings and marches on issues of employment and rental discrimination.

"We are not sideshow freaks," says Lady Armida, a recently ordained reverend in the Rosarian-witch tradition who is also a Druid; an alchemist; publisher of *Magickal Pagan News*, the city's only witch newsletter; and a dog groomer. "Nobody tells the Christians to hang signs saying ENTERTAINMENT."

Back at Lady in the Moon, a pretty, petite blonde browses among pewter talismans and religious medals promising RICHES, INVISIBILITY, and SUCCESS IN THE PERFORMING ARTS, and settles on a talisman of Venus, for love. Lara, 26, and Sue, 31, who have ten of Lady Armida's candles burning in their West Side apartment, stop in to buy an eleventh. It's a money candle, $15.

"I don't think it's a curio," says Lara. "I don't think it's 'entertainment.' "

"It's energy-related," says Sue. Behind the counter, a lanky Druid named Sir Galahad has hand-rubbed the large orange candle with essential oils and a black glitter dollar sign.

"I think it's very scientific, too," says Sue.

Lady Armida plans to convert Rudy Giuliani the modern way, in the courts, but she also thinks the mayor could use an ancient alchemical Double Reverse Uncrossing candle—"which is to take away all the negativity that's around him.

"It would be a black candle," she says, "and he would have to hold it up to his forehead and fill it up with thoughts of all the things that are troubling him.

"This will only work if his requests are right and just," she continues. "He would do this in the store. Then we have to oil and dress it. Then he takes it home to burn it, to Gracie Mansion or whatever."

"It really couldn't hurt," adds Sir Galahad. LAURA ITALIANO

Real Estate

GOLD IN THEM HAMPTONS

ANYONE IN THE HAMPTONS WHO HAS ANY sense and anything rentable will be reversing normal migratory patterns and heading toward Manhattan for the middle two weeks of June. The U.S. Open returns to Shinnecock Hills Golf Club in Southampton then, and many year-rounders are fleeing the area to

Photograph by Richard Mitchell.

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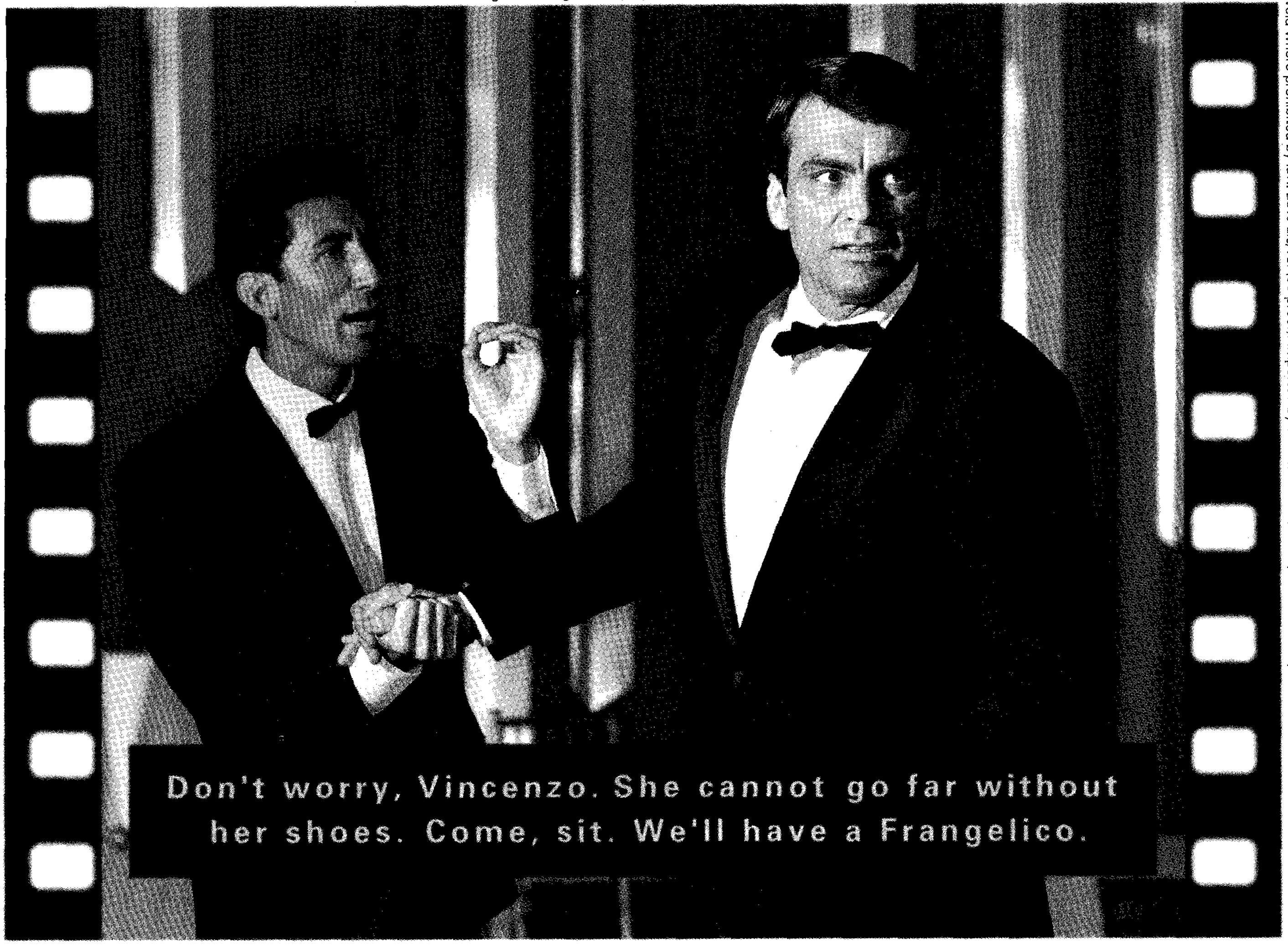
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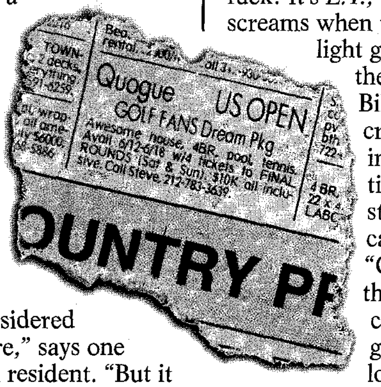
make room for the car-honking herds of grass-green slacks and madras sport coats. For their troubles, they'll receive tens of thousands of dollars. Tax-free.

An obscure loophole in the federal tax code allows homeowners to pay no taxes on any rent they collect, so long as said rental lasts fifteen days or less. This loophole is why summer rentals in the Hamptons are commonly written for two weeks, even when it's tacitly agreed that the tenant will be staying longer. ("A lot of people do it," says one broker. "Only it can be a problem legally if the renters trash the place during the weeks when they're not supposed to be there.") And next month's conveniently fortnight-long golf tournament has only made the perfectly legal tax dodge more attractive. "I never considered renting my house before," says one longtime Southampton resident. "But it was so much money, I couldn't resist. And tax-free to boot."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According to Philip Elliott of Sotheby's International Realty in the Hamptons, this year, Open-related rentals have been running from "$5,000, if it's a small house, to as much as $40,000 for homes in the estate section." Which is, by some estimates, four times rentals for a non-Open June. Elliott emphasizes, though, that "this is the sort of thing that real-estate brokers don't usually get involved in. I think there are many more private transactions going on than we would ever see."

Meanwhile, companies like the Swiss Bank Corporation, eager to dazzle their clients and their boards, have been taking big places close to the action. The question, however, remains: Given the traffic conditions that *normally* prevail on Route 27 and its side streets during the summer, will they ever get there? RICHARD B. WOODWARD

Media

RUPAUL EST GÉNIALE

"THE DRAG SCENE IN NEW YORK IS *très fort.*" Bakir Belaidi, in blue jeans and a matching blue-jean jacket, is conspicuous in the mostly black-clad crowd at Bar d'O on Bedford Street even without the television camera on his shoulder. The other members of his crew, some in denim, some in colorful Izods with sweaters wrapped over their shoulders, are milling around the bar while Belaidi continues excitedly, "New York cigarettes are *très fort!*" He takes a long drag and then peers at it closely. "Marlboro? Oh."

Canal Plus, France's largest pay-television station, is dedicating an entire evening to gay culture in June, and this, it seems, will be a highlight. "New York is the center of drag," reporter Lionel Bernard says. "Drag queens are living as artists. In France, it's cabaret and transvestites. Drag in Paris is more of a fashion statement. Paris is under the influence of New York."

Not everybody is flattered. "What the fuck! It's *E.T.,*" the diva Joey Arias screams when the powerful camera light goes on, breaking off in the middle of a throaty Billie Holiday song. As the crew struggles industriously through the tightly packed club, Arias sticks his crotch into the camera and yells, "Goddamn you!" But then the singer regains his composure and begins to gush a bit. "The world is looking to New York," he says. "We're the capital of dragdom."

Later in the week, the French head over to Patricia Field's Perfidia's Hair World on 8th Street, where Glennda Orgasm is being styled for a show at Squeezebox. The crew shoots mannequins at odd angles, soberly discusses in French the framing of a Barbie-doll display, smiles sheepishly when one platinum drag queen gropes the butt of the director. Each night, it's a different club: Limelight, the Tunnel, the Roxy, the Palladium, Future, Jackie 60, and, of course, the Asian-drag-queen waiters at Lucky Cheng's. After a grueling final-night shoot of a glam-punk drag show at Squeezebox—"They're all so tall and have such nice legs and tight asses," emcee Deborah Harry coos—the French head for the bar.

"If *I* were working in another country, I'd take the time to party and drink and have sex," observes the drag queen who calls himself Glennda Orgasm. "I feel bad that they didn't have a chance to do that." TOM ROSTON

Sports

MARADONA WANNABES

A VOICE CRACKLES OVER THE PUBLIC-address system.

We're going to try this again.

The voice, which keeps cutting out, makes it all the way through this time.

Ladies and gentlemen, welcome to Downing Stadium, Randall's Island, home of the New York Centaurs.

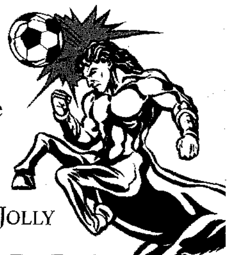
It's about four on a lovely Sunday afternoon, professional soccer has returned after fifteen years, and the seating arrangement is as follows: empty, empty, empty, empty, empty, occupied, empty, empty, empty. A pre-match "ethnic festival" on the south side of the pitch is offering hot dogs and pizza, but no one's buying. Rudy Giuliani, who was supposed to kick off the proceedings, is a no-show.

"If they get Maradona, they'll be made," one spectator says wistfully. Diego Maradona is a World Cup soccer player under worldwide suspension for failing a drug test, and if the Centaurs are extremely lucky, they'll have him signed up by the end of the season. (Centaurs owner Roger Gorevic "won't confirm or deny anything.") The quality of the play on the field makes Maradona the only interesting topic of conversation.

"Why bring problems here?" disagrees a second spectator. "We have enough of our own problems. It will be a circus if he comes."

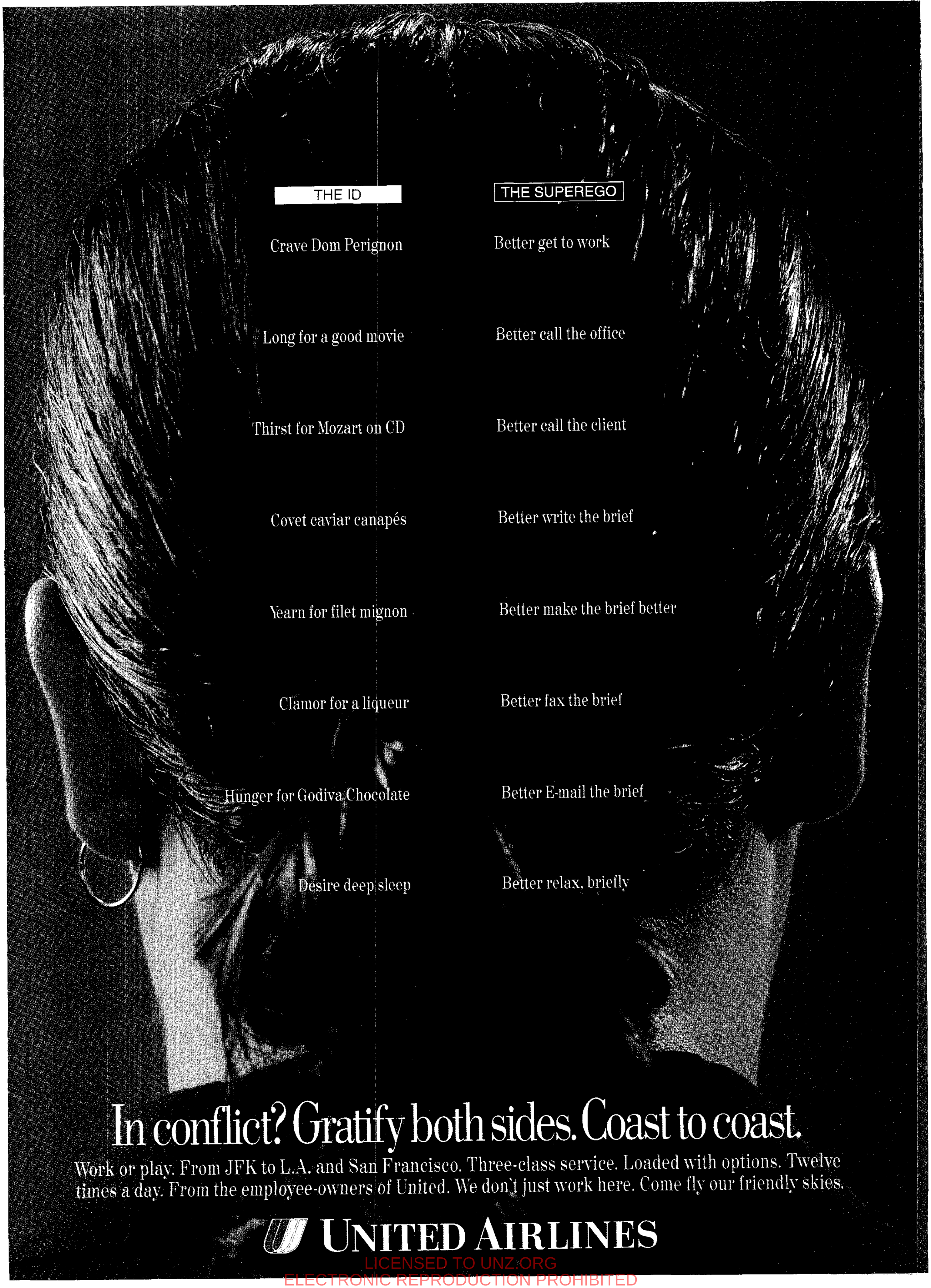
"It's kind of crazy too," the first spectator says. "The idea of having Maradona playing with the Centaurs, it's like Whitney Houston singing with the school choir."

The choir has lost its home opener to the Montreal Impact, 1–0. People begin moving toward the exit, but there's no bottleneck. A 12-year-old boy who plays in Manhattan's West Side League says, "Our games are more exciting." MARK JOLLY



The Centaurs at Downing Stadium.

Photograph by Ken McCaleb.



At Alfred Dunhill on Park Avenue, toasting the book *Merchant Ivory's English Landscape:* Actor Rufus Sewell lights up with John Leguizamo (left); James Ivory with Ruth Prawer Jhabvala and actress Madeleine Potter. Below, at Manhattan Center for Suzanne Bartsch's Inspiration '95 party, sponsored by Dewar's: Ivana Trump with Bette Midler's husband, Martin von Haselberg, and (left, center) singer Edwige with designer Thierry Mugler.

Tommy Guys

At the launch party for Tommy Hilfiger's fragrance, Tommy, at the Lenox Room.

By Alex Williams
Photographs by Patrick McMullan

THEY ARE THE SIX NEW FACES OF TOMMY. THEY ARE UBIQUITOUS; they are on subway walls; they are already famous; they are grandson of Errol Flynn and son of Jackson Browne, to name just two.

"They're into music, sports, poetry, traveling, reading—very aware, very modern-thinking," Hilfiger says. "They're really the New Americans."

New Americans are either 19 or 20 and wear cordovan wing tips without socks, though they say this hurts their feet. They have moms who live on boats, and they grew up on reggae. They play guitar but consider activist lyrics personally risky.

New Americans don't drink white wine with lunch. They don't eat meat, fish, or fowl, but they don't know what a *vegan* is. They're bicoastal. They look good in Versace. They have pierced tongues.

New Americans have strong jawlines. They roll their jeans at the cuffs. They leave their shoes untied.

Center, right: Joely Fisher, Eddie Fisher, and Connie Stevens at Gauguin for Joely's opening in *Grease!* Above: Tommy Hilfiger with Andrea Bergh, Simon Rex, Ethan Browne (supine), and Luke Flynn at the Lenox Room. Left: John Kennedy, Aerin Lauder, and Hilfiger.

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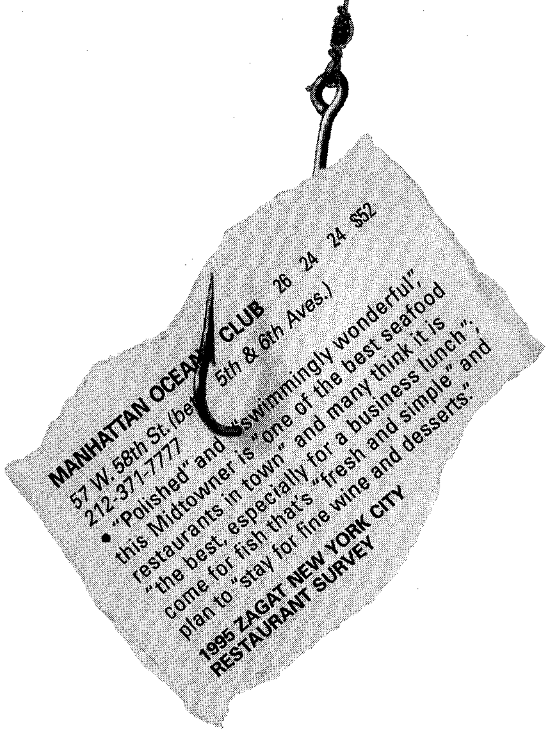
Once again, we've hooked the big one.



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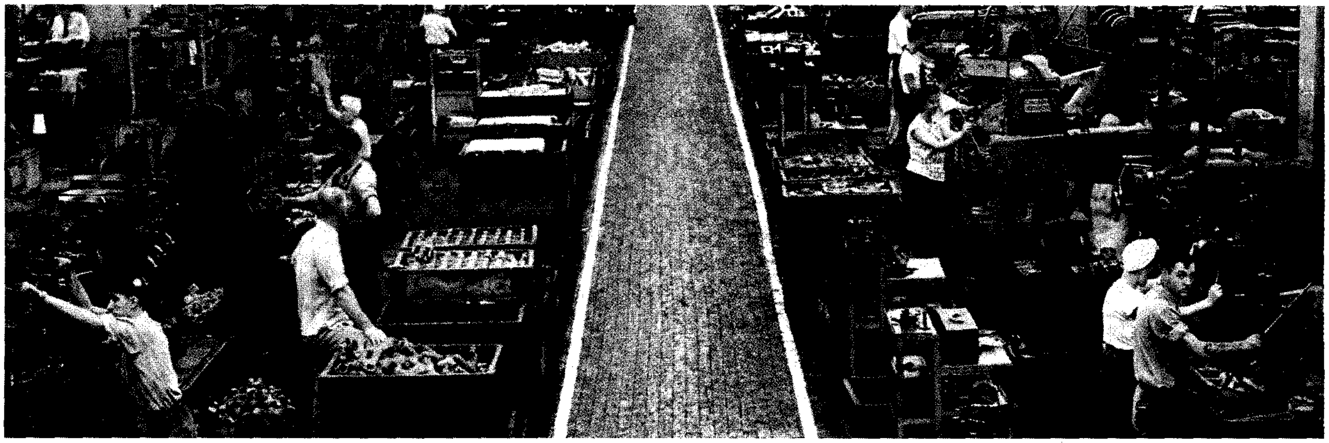
ERIC POOLEY

The Factory Factor

New York's small-scale manufacturers show surprising industrial strength—but will the mayor's superstore plans stop the boomlet?



“FOR YEARS, I KEPT HEARING THAT manufacturing in New York City was dead,” says David Sweeny. “Moribund. *Finito. Terminato.*” Since Sweeny is executive director of the Greenpoint Manufacturing and Design Center, he knew this wasn't true. Inside a hulking riverside building in Brooklyn—one of those handy symbols of postindustrial decline—the Greenpoint Center is helping to revive the industrial economy. Like a number of other multiple-tenant industrial buildings springing up around town, it rents space to 60 small-scale manufacturers: furniture-makers, jewelry designers, metalworkers, and other design-driven, value-added firms. Surprisingly, counterintuitively, the firms are not just surviving; they are thriving. While academics and policy wonks are celebrating their existence, however, some of these firms are wondering whether the Giuliani administration *wants* them to survive. “The city's attitude seems to be, ‘Okay, manufacturing isn't *quite* dead,’ ” says Sweeny, “ ‘so let's kill it off now.’ ”

First, the good news. Though industry is still in steep decline (New York now has only 280,000 manufacturing jobs, down from 950,000 in 1955), certain nimble, market-sensitive sectors (glassworks, food production, high-end garment cutting) have been spawning hundreds of new firms each year. “We're faced with simultaneous decline and growth,” says Mitchell Moss, the director of NYU's Taub Urban Research Center, which has just finished a study of the subject. “Large-scale manufacturers—old-fashioned production shops based on standardization and mass assembly—continue to leave town, while small producers start up all the time. They could provide the basis not just for the survival of manufacturing but for renewed overall growth.”

The city incubates new companies at four times the regional average. Moss's study found that 4,200 small manufacturing firms were born here between 1985 and 1987 (and that counts only the ones that pay taxes); amazingly, more than 95 percent of them were still alive in 1991, despite the grinding recession.

But if the manufacturers are doing well, why do they feel so threatened? First, the city's decades-long antipathy toward manufacturing—high taxes, overregulation, policies designed to encourage white-collar office jobs at the expense of manufacturing. Second, the mayor's new proposal to rezone underused manufacturing districts throughout the city, opening them up for development by 50 or more mega-retailers—superstores like Wal-Mart and Home Depot that require sites the size of four or five football fields. Small manufacturers are afraid that an administration hell-bent on stoking sales-tax revenues in this way will trample them, snuffing a potential source of desperately needed working-class jobs.

The superstore plan, announced in February, is only the latest city proposal for re-using vacant manufacturing zones. Homeless shelters, drug-treatment clinics, porn shops, and strip clubs have all been talked about for these areas—just about everything, it seems, but manufacturing. “The administration risks sending out a very strong anti-manufacturing message,” says Linda Cox, city-planning director at the Municipal Art Society. “That could overwhelm the positive measures the city takes to improve the business climate.”

The real argument isn't about whether to allow superstores in New York; they're already here, in retail zones around the city. The issue is whether to allow broad-brush changes in the zoning laws—letting the superstores move into manufacturing areas without getting special permits or undergoing land-use review. The mayor argues that the permit process is so time-consuming that it has cost the city its fair share of mega-retailers (and thus jobs and tax revenue).

There's logic—and a certain clear-eyed realism—to the city's position. In 1974, in an attempt to safeguard industry, the city barred large retailers and other businesses from moving into manufacturing zones unless they won a special variance. Since then, however, hundreds of thousands of industrial jobs have been lost and hundreds of industrial buildings stand empty. “Land-use policy couldn't save manufacturing from the effect of high taxes, crime, or structural changes in the economy,” says City Planning Commission chairman Joe Rose, the plan's sponsor and chief advocate. “All the policy managed to do was to hurt retail. Now it's time to get out of the way.” (Zoning flexibility, in fact, should work both ways—opening commercial areas to light manufacturing as well.)

The loudest squealing about the plan has come from small retailers who fear the superstore invasion will put them out of business. Their position, though understandable, amounts to little more than old-fashioned, growth-killing protection-

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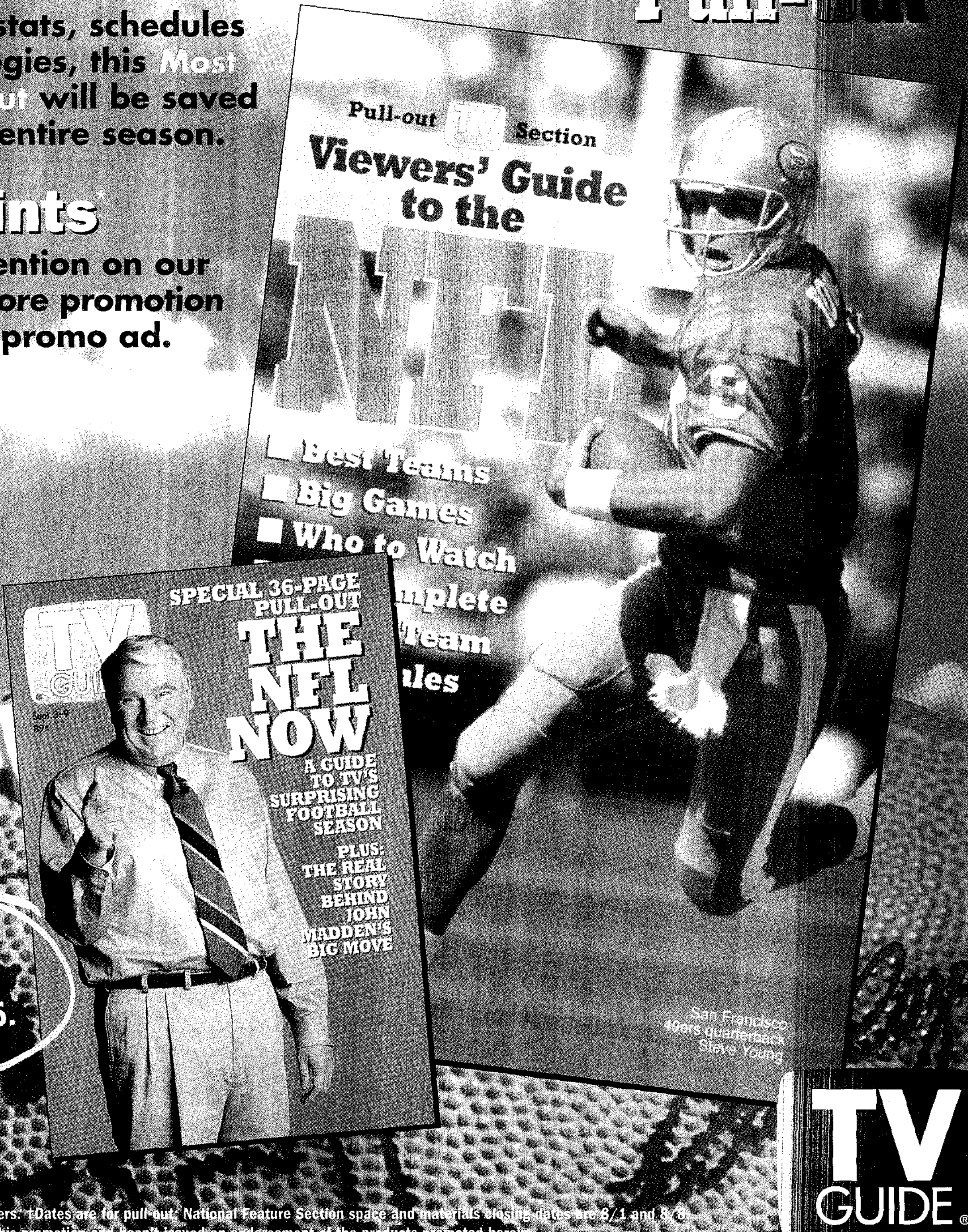
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ism. Small retailers in New York are *already* losing business to the superstores—$3 billion a year flows out to "big box" stores beyond the city limits. And unlike the situation in Middle America, where mega-retailers are killing Main Street, superstores that have come to New York have not killed small shops. The little guys have adapted and survived.

The city's manufacturers, on the other hand, have valid reasons to be concerned. They're afraid that that superstore zoning will drive land values and rents in manufacturing areas to new, artificial highs, pushing out small firms with slim profit margins. They're probably right. Big-box retail space rents for four times the price of industrial space, and a good many politicians, planners, and academics worry that the proposed zoning would ignite a frenzy of speculation. "It could be just like the housing and office speculation of the 1970s," says Councilman Kenneth Fisher, who helped get the Greenpoint Design Center off the ground. "Landlords emptying their buildings and warehousing vacant space, waiting for the big score that may never come."

In fine Giuliani-administration style, Rose doesn't even feign respect for these arguments. Rental costs have not been an anti-manufacturing force in the past, he says, so they won't be one in the future. "The idea that this is a zero-sum game is absurd," he says. "There is plenty of room for manufacturing and retailing. Speculation will go away as soon as the market sorts itself out—in a matter of months."

Some veteran policy people aren't so sure. Ken Knuckles, a longtime city official who is now senior vice-president of the South Bronx Overall Economic Development Organization, agrees that there's plenty of fallow land out there. But, as he told a Municipal Art Society conference two weeks ago, "the most underutilized areas are those zoned for heavy industry, and they wouldn't be opened up for big-box development under this plan." Competition for attractive light- and medium-manufacturing sites—the ones that *would* be open to superstores—is fairly brisk. City zoning maps tend to overstate the amount of usable vacant land; much of it is tied up in huge plots that owners won't subdivide; some of it is contaminated or underwater; and many vacant buildings are so dilapidated that no businessman—retail or industrial—will get near them. Over time, says Knuckles, "superstores will erode the industrial base."

Rose has no such worries. He scoffs at "self-styled manufacturing advocates who don't have a clue how to revive industry, so they bring the argument back to land use." His disdainful approach, brooking no compromise, makes opponents of people who *want* superstores in New York.

"I applaud what City Planning is trying to do, but I disagree with the specifics," says Knuckles. "Instead of citywide as-of-right development, we need a surgical approach that steers retailers to vacant areas without endangering thriving ones."

Rose says that the new zoning regulations will have built-in safeguards to prevent superstores from swamping manufacturers. In Long Island City, probably the city's liveliest new industrial area, the commission is strengthening parking regulations in a way that's inhospitable to superstores. And, Rose says, since big retailers will be able to site their stores only on wide avenues, narrow-street neighborhoods like Greenpoint will be protected (that's debatable, since McGinnis Boulevard, Greenpoint's main drag, is wide enough to allow megastores).

In the end, the issue comes down to this: Is the city really being smart and pragmatic, or is its vision of manufacturing out of date—giving industry up for dead when the so-called corpse is quietly busy hiring new workers, paying taxes, and creating new wealth? New York City's manufacturing base still accounts for more industrial jobs than exist in the entire state of Connecticut. Manufacturing pays higher wages than retail does, and spreads wealth to other businesses in ways that end-of-the-line retailers can't.

"Manufacturing really is about jobs," says Jim Hall, an official at Farberware, the pots-and-pans company that employs 900 people in the Bronx. "It bothers me when we hire 20 people and there's 200 looking for jobs out there. These are people that want to go to work. And the only other place they can go is McDonald's."

The city's message to manufacturers is, simply, *Trust us.* Industry might be willing to do so if the city had earned that trust over the years; it has not. For decades, city planners pursued an information-based economy at the expense of blue-collar industry—accelerating the structural economic decline of the working class.

Belatedly, the city has set up a task force on industry headed by Deputy Mayor Fran Reiter. Some manufacturers hope that Reiter, one of Giuliani's more accessible deputies, will lead the way toward more focused superstore zoning. But a mayor hungry for revenue won't budge unless he has to. He might, because once the formal zoning text is prepared, it faces two years of debate before coming to a City Council vote. For now, it's too soon to tell whether Reiter's task force will be the usual window dressing or a real attempt to nurture fragile, new-growth businesses. At the very least, the city has of late shown some rare honesty on the subject. At a City Council hearing, one of Reiter's aides was asked to articulate the city's industrial policy. The reply was succinct: "We don't have one."

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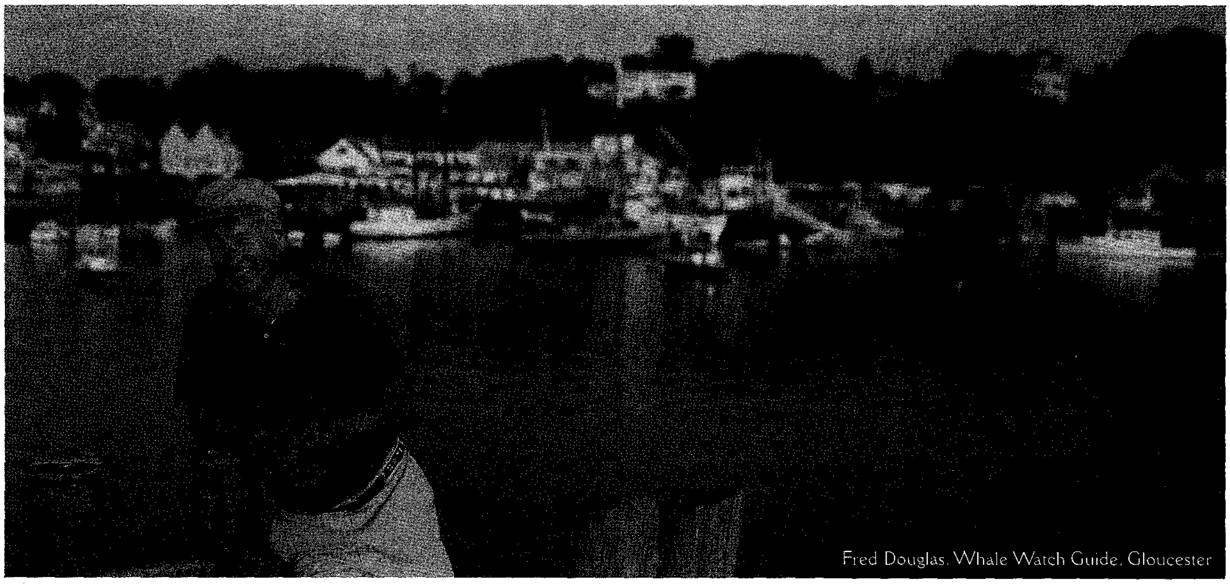

Fred Douglas. Whale Watch Guide. Gloucester

Photograph by De Zitter

There's a man so familiar with the whales living off the coast of Massachusetts, he knows all of them by their nicknames.

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MASSACHUSETTS

THE BOTTOM LINE DAVID BERREBY

Absolute Internet

Meet Howard Jonas, businessman, father, observant Jew, and hard-core libertarian. He keeps everybody connected, even the people who hate him.

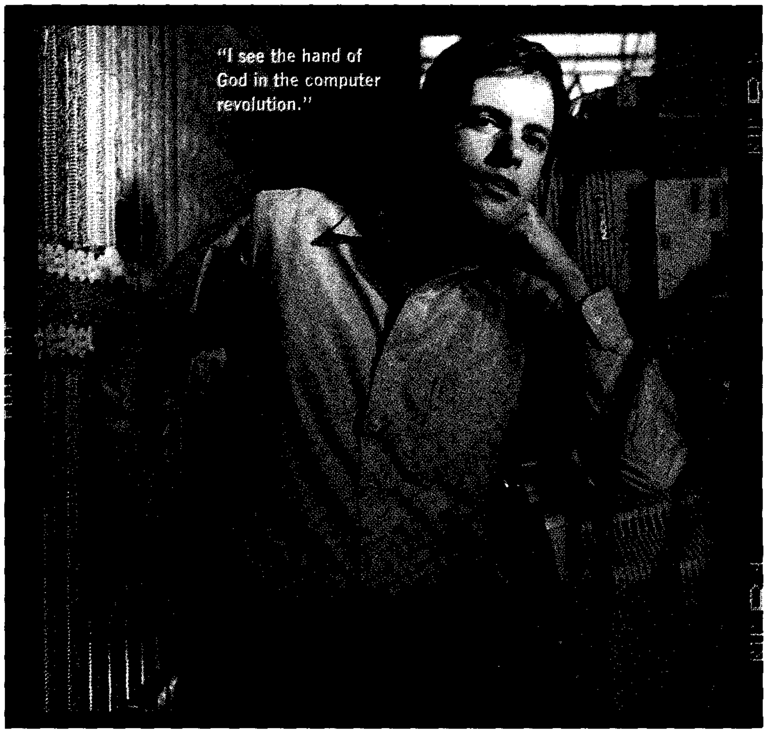
IF HOWARD JONAS DIDN'T ALREADY EXIST, some white-supremacist nut case would have to invent him: A Harvard-educated international businessman who makes money by connecting foreigners to one another over American phone lines, he puts banned books on the Internet and will gladly connect you to its many porn sections (among other things) for a flat $15 a month with no time limits—one of the lowest fees around. His business expands daily, approaching $100 million in sales this year. Could he be more perfect for the kind of propaganda spewed out among the dusty shelves of beef jerky and shotgun shells? Only if he wore a yarmulke—which, in fact, he does.

But Jonas isn't fretting about militiamen's exchanging racist and anti-Semitic vitriol and bomb-making tips online. As an Internet provider, he's skeptical about the kook-traffic estimates being bandied about in the wake of the Oklahoma City bombings. He explains that only the people who run hate bulletin boards on the Net have access to the "server" computers that can tell how many people have logged on. Everybody else is guessing, and they all have an incentive to pump up the figures: "Who wants to monitor a hate group with only twelve people?"

Howard Jonas is something of an Internet absolutist. His company, International Discount Telecommunications, in Hackensack, New Jersey, offers Internet service to almost anybody, from Bubba in Idaho to the People's Republic of China, regardless of what they might think about human rights or sex or Howard Jonas. He recently added Hong Kong, Singapore, and Malta to the list; the Islamic Republic of Iran is the only country that Jonas has refused to take on: "It's a terrorist state."

Jonas is used to profiting from serving renegades. Looking to cut his own long-distance bills five years ago, he invented a way of circumventing foreign phone companies' high tariffs by rerouting calls made abroad through the United States, which, with its freer market and better technology, has lower phone rates. A call from London to Pakistan made on Jonas's service is billed as if it were a call from Hackensack to Pakistan, saving the caller in London some 50 percent. After Jonas showed that it could be done, several competitors started up, and the business is now an international industry taking in half a billion dollars a year (the phone service represents roughly half of the revenue for Jonas's companies). Jonas calls it "arbitraging phone calls"; most large phone companies call it piracy. Ever the rebel, Jonas made one of his phone-business numbers 1-800-SCREW-ATT. He wanted to advertise it on the Howard Stern show, he says, but he couldn't because "Howard Stern is a chickenshit. He's afraid of AT&T."

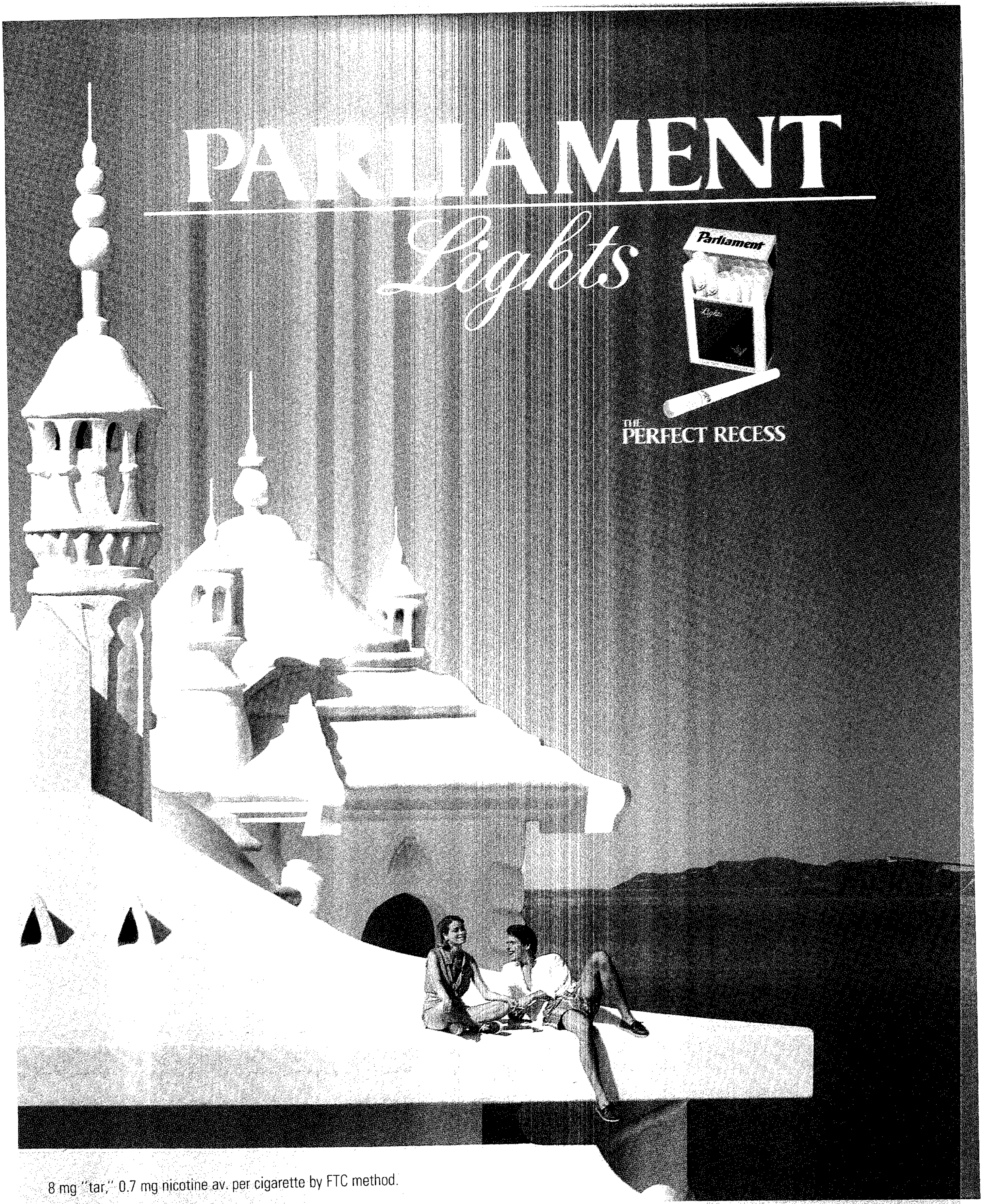
A few months ago, Jonas's take on the Internet was that it was a good way to combat repression in places like China and Singapore, where late last year, the authorities went on an office-to-office hunt to ferret out cyberporn on the hard disks of Internet users. Right now, though, Jonas is spending his time trying to protect the Net from our very own government, here in the land of the free. An Internet backlash is in full swing, with Jeremy Rifkin's *The End of Work,* which predicts a miserable world of information haves and have-nots, and Clifford Stoll's *Silicon Snake Oil,* which argues that going online robs you of chances for real-life experience, already on the shelves; more such books are due this summer. This month, the Senate is set to debate the "Communications Decency Act of 1995," a bill that would subject people convicted of sending obscenity over the Net to two years in prison or a $100,000 fine. (An identical measure has been introduced into the New Zealand Parliament, and a Canadian commission has been charged with looking into cyberporn there.)



"I see the hand of God in the computer revolution."

Jonas thinks trying to rein in Internet traffic will be unproductive. "If a society tries to suppress something, it only comes up more," he says as he ambles through the maze of desks, computers, and wires that constitutes IDT's offices in a redbrick building that used to belong to AT&T. The ragged Net could scarcely find a better spokesman. Boyish and doe-eyed at 38, a father of six and successful businessman, Jonas espouses a high-tech, open-market libertarianism that appeals to conservatives; in college, he once trailed pro-affirmative-action demonstrators with his own picket sign, which said ADMIT ON MERIT. This means that his Republican connections are good enough to have won him an audience two months ago with Newt Gingrich—Jonas is trying to persuade Congress to let him provide it a free Internet-based system of walk-in

Photograph by Nina Barnett.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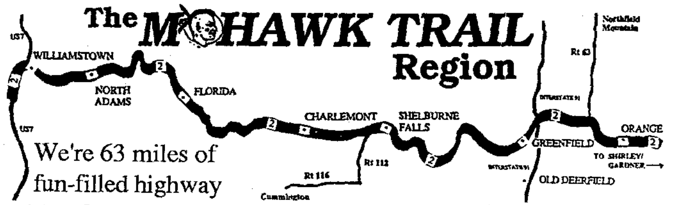

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offices in which anyone could fire off a message to any representative or senator just by clicking on his or her state on an onscreen map. "Gingrich referred it to some committee, because the government can't accept anything offered to it for free," Jonas says of the meeting.

An Orthodox Jew, Jonas talks with a pure, straight face about the workings of God in this world, as manifested by the defeat of Hitler, the fall of Communism—and the Internet. "I see the hand of God in the computer revolution," he says. George Soros likes to say the Internet is an embodiment of Sir Karl Popper's tolerant, vigorous "open society." Jonas goes further and says that the Internet actually promotes the open society. "Unless you have the power of a newspaper or a magazine, no one will listen to you, though you have the right to speak freely," he says. "The Internet gives those rights back to people, even more than talk radio."

Porn and antisocial ravings are just an immature phase in the Internet's growth, he argues, a novelty phase that most new technologies have passed through. Teenagers drove off in Model Ts to neck. Middle America bought VCRs to watch porn. "After a while, the technology opens up," Jonas says. In the last few months, he notes, log-ins to Internet newsgroups have surpassed log-ins to the sex bulletin boards.

A few months after he started providing access, Jonas decided to spread free speech more directly. He now runs a bulletin board that consists of nothing but the texts of books and articles banned in China, Iran, Bangladesh, and other countries. The service offers Taslima Nasrin's *Shame*, and *Searching for the Truth* by the Chinese dissident Wei Jingsheng, among other titles. (Note to the savvy: Gopher to iia.org, bypass the plugs for IDT phone and Internet services, and select "digital freedom network" among the options.) His sponsorship of Wei's work doesn't seem to have affected negotiations with the Chinese, Jonas says: "Our people just say, 'Howard's a lunatic. Never mind him. Business is business.' "

Jonas has been running wires around obstacles all his life. As a 15-year-old student at the Bronx High School of Science in 1972, he wired a sensitive microphone to stimulate a piece of his skin, vibrating at slightly different speeds to represent different volumes and frequencies of sound—a device that, it turned out, could be used to train deaf people to "hear" words. He and his father, an insurance broker, built a working prototype, the patent rights to which he sold for a dollar to MIT.

Jonas comes off more as an Edisonian visionary than a bright young man who got through Harvard in three years (hating every minute of it—"everything was conformity"). His tinkerer's pleasure in making an idea real comes before any profit motive. Some of those ideas, such as audible e-mail for the blind, have been clunkers (blind people tend to prefer Braille printouts). Others, such as a way for e-mail messages to be delivered as faxes to the computerless, took off.

Characteristically, he got into the Internet by accident. Jonas had hired computer whiz Maximillian Robbins to work on his phone business, and Robbins missed the Internet link he'd had as a student at Georgetown. He didn't want to be a PONA—a "person of no account." Jonas needed little pushing to see that, with all his computers and modems, he could get into the business. Also characteristically, his first impulse was to offer a connection to the Internet absolutely free—a combination mitzvah and come-on for the phone business.

Robbins, 24, sits in his cramped office under a photograph of himself shaking hands with Mikhail Gorbachev at an Internet conference in Abu Dhabi and laughs at the memory. "Howard thought we'd get a few calls and nothing would come of it and we'd all get back to work," he says. "We got 100,000 calls as soon as the ad came out." As of this week, some 50,000 people have Internet accounts through Jonas's services.

As the Internet expands beyond the capacity of universities to support it, it's increasingly taking on the ethos of Howard Jonas—a combination of libertarian idealism and Yankee-trader attention to the bottom line. Will that robust frontier sensibility be able to fend off the "Communications Decency Act"? Hard to tell. But after more than 100,000 people signed an online petition of protest and the bill got a scorching on editorial pages, it is already significantly different from what its sponsor, lame-duck Democratic Nebraska senator J. James Exon, introduced last winter, says Exon's spokesman, Russ Raider. A provision exempting providers—the way the phone company is not held responsible for what's said on phone lines—has already been strengthened, he explains. And when it comes to other matters, it sounds like the senator is ready to deal. "He wants the ground rules that exist in other media," Raider says. "This is his approach. He's open to other suggestions."

In the long term, Jonas says, he expects capitalism will win the day. It's part of God's plan. "Everybody's being forced to take in the Internet—not because they're good guys but because the Internet is so efficient," he says. "Whenever people visit, our programmers show them all the porn boards and the digital freedom network. They can't help it. They're crazy. But it doesn't matter. Everyone will want to be connected." ■

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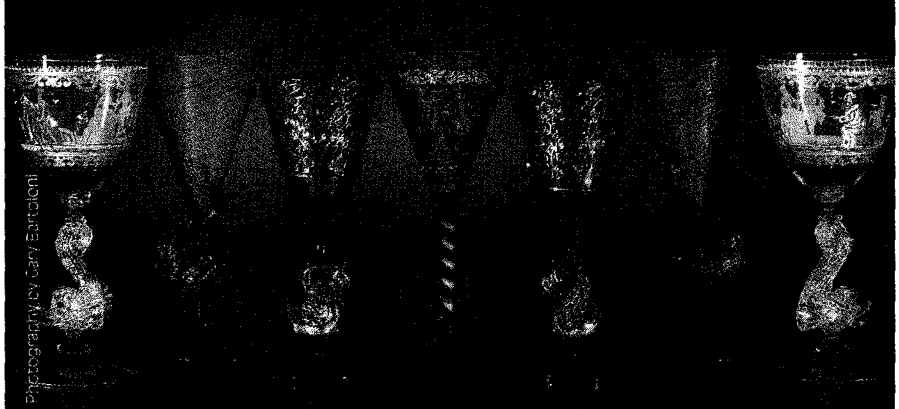

Photography by Gary Bartoloni

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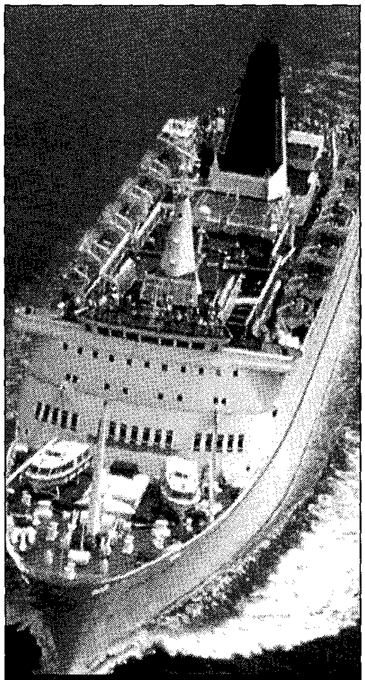

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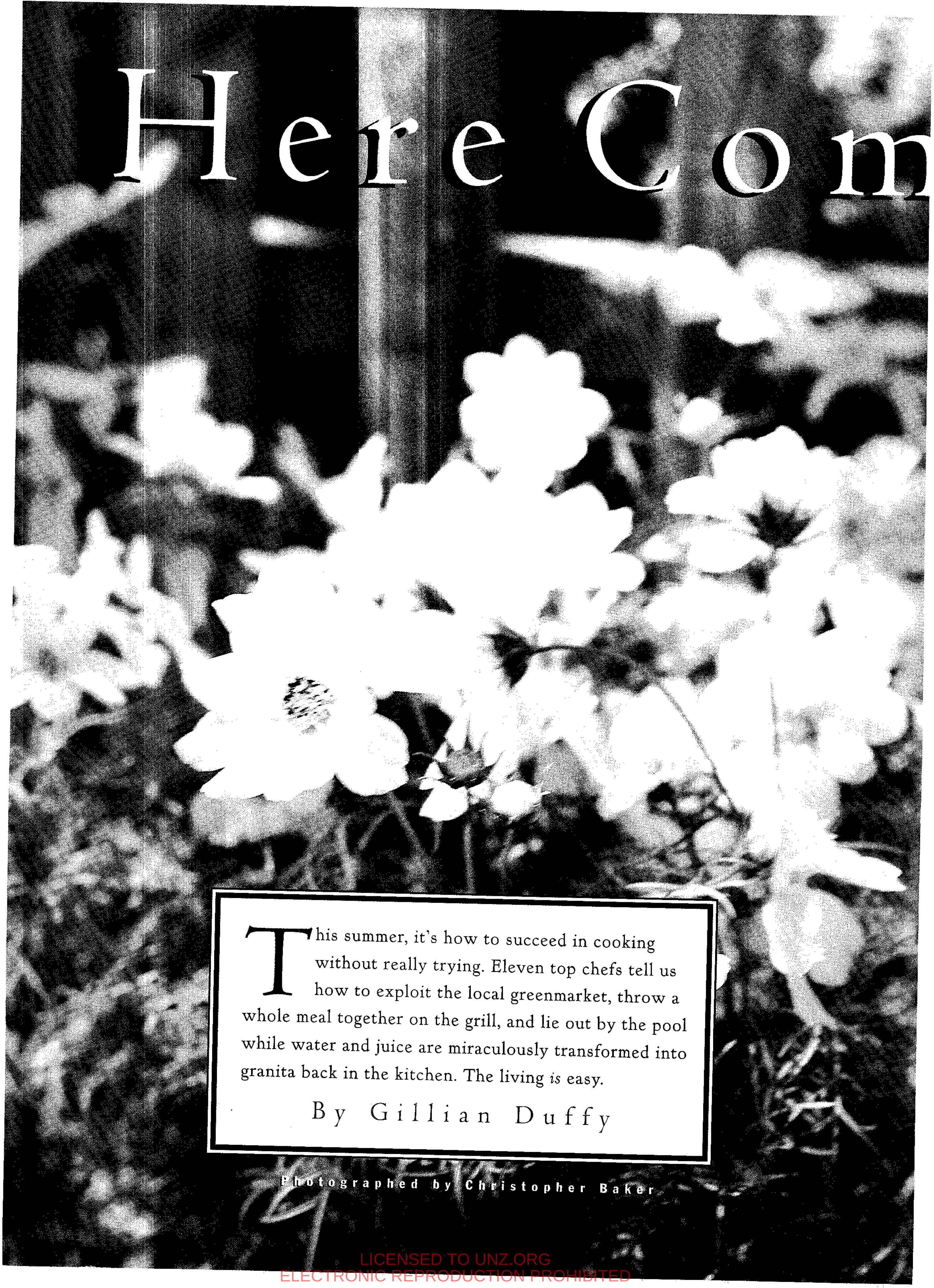


This summer, it's how to succeed in cooking without really trying. Eleven top chefs tell us how to exploit the local greenmarket, throw a whole meal together on the grill, and lie out by the pool while water and juice are miraculously transformed into granita back in the kitchen. The living *is* easy.

By Gillian Duffy

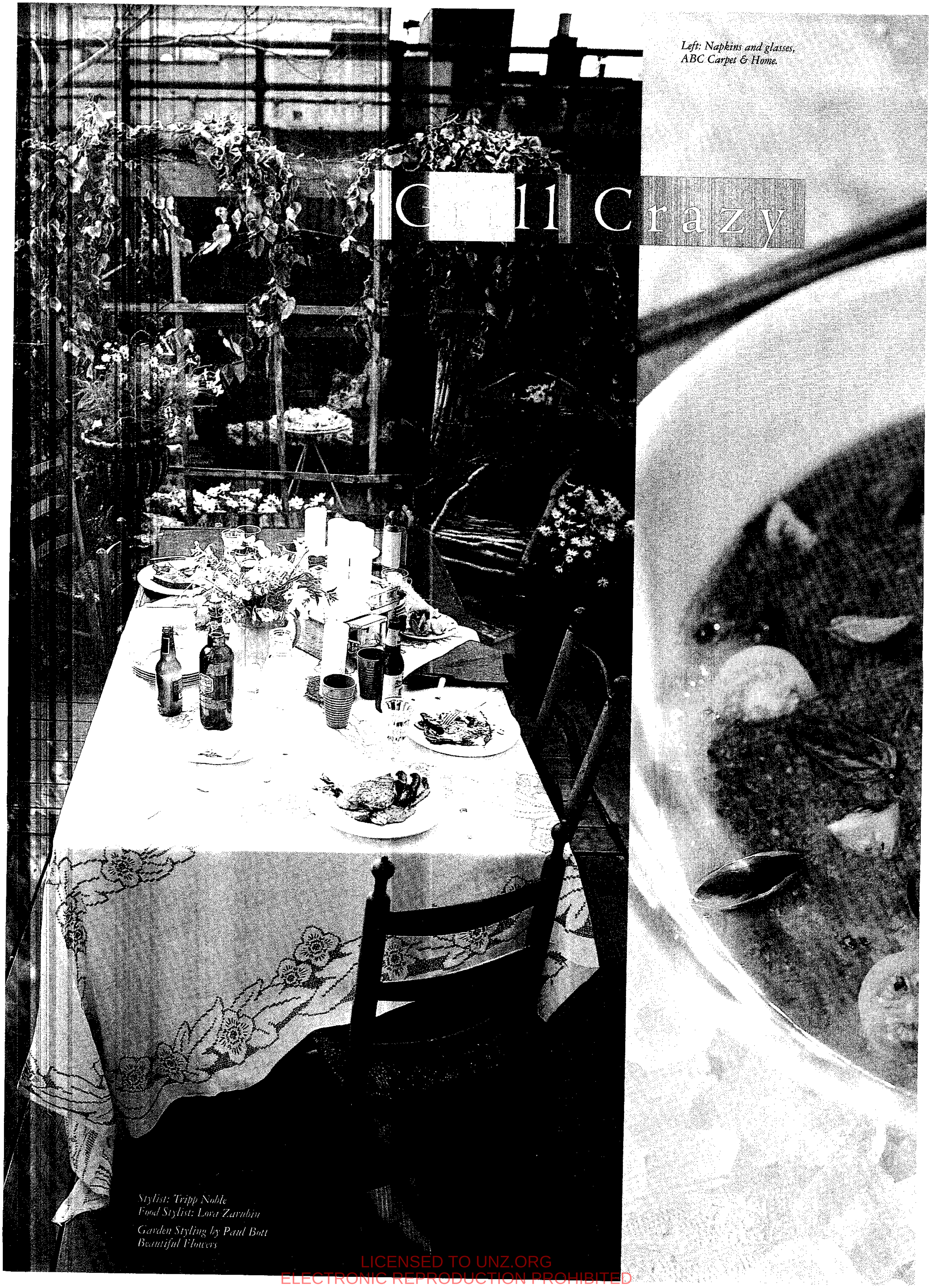
Photographed by Christopher Baker

es the Sun

Littleneck clams with pancetta, grilled on a barbecue.

Text: Phoebe Eaton
Produced by Jordan Schaps

Grill Crazy



Left: Napkins and glasses, ABC Carpet & Home.

Stylist: Tripp Noble
Food Stylist: Lora Zarubin

Garden Styling by Paul Bott
Beautiful Flowers

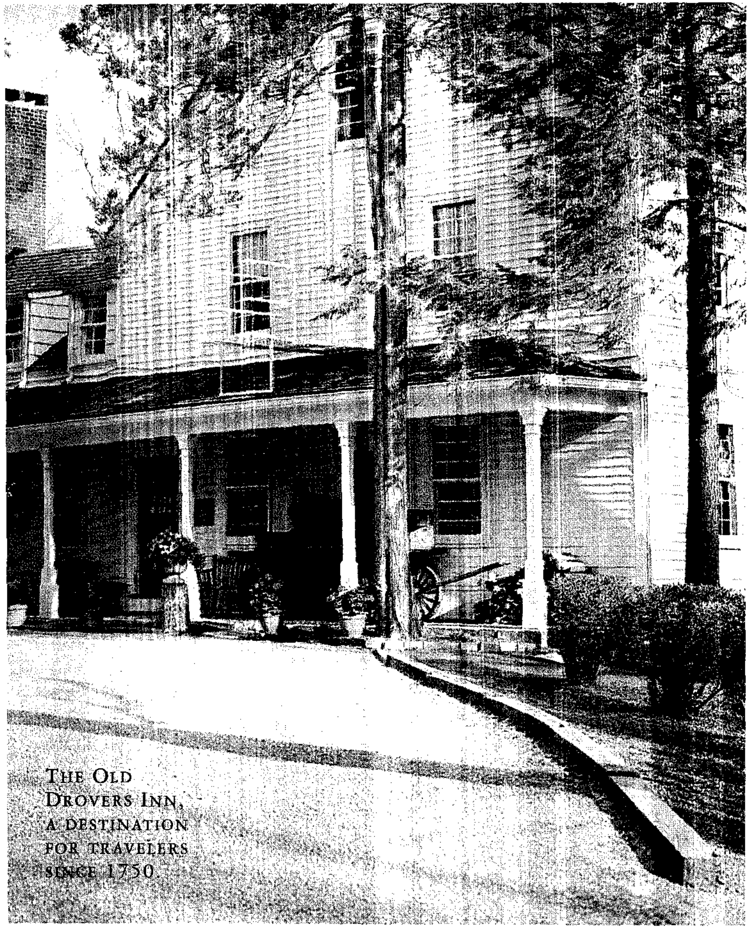
Marc Salonsky talks about the market with all the passion of a stock trader, but it's the farmers' market the chef and co-owner of Flowers obsesses over. At the restaurant's new rooftop garden, Salonsky will be grilling squash, fennel, and scallions for his Japanese barbecued swordfish, but he urges improvisation. "Anything that's sliceable is also grillable," he says. "Let the market dictate things. Have some *fun.*" Indeed, most of the meal here has been planned around the grill. At a party in the Hamptons one summer, Salonsky threw some littleneck clams on the barbecue and discovered that the shells opened nicely, revealing their succulent occupants. Now he sneaks a salty strip of pancetta into the shells to create what he calls "a delicious point-counterpoint." A splash of balsamic vinegar adds pow to chilled tomato soup. The swordfish glaze and the vinaigrette on the vegetables have a salty-sweet chemistry that is the basis of a lot of Asian cooking. And how does Sichuan pepper play with the exotic-fruit kebabs? Shockingly well.

Marc Salonsky

FLOWERS

Terrace Barbecue for 10

Chilled summer beefsteak-tomato soup with peppers and basil
Mozzarella toast
Grilled littleneck clams with pancetta and oregano
Japanese barbecued swordfish
Grilled summer vegetables with an orange vinaigrette
Grilled exotic-fruit kebab with Sichuan pepper



The Old Drovers Inn, a destination for travelers since 1750

François de Melogue

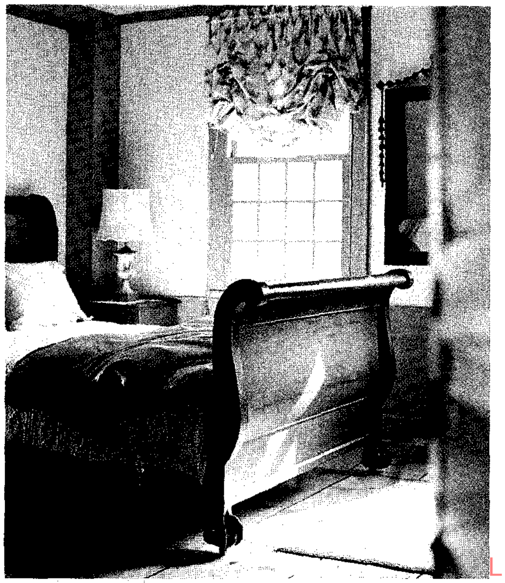
OLD DROVERS INN

Country Lunch for 4

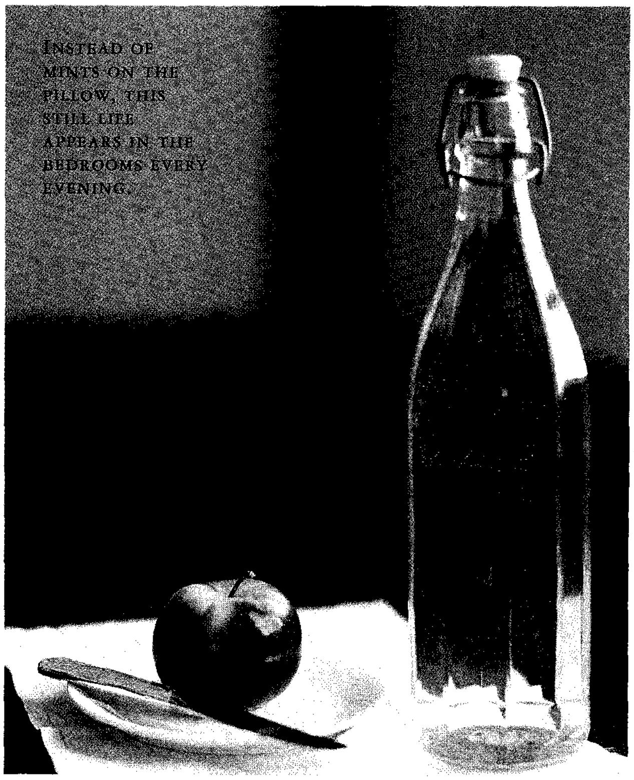
Chilled grape soup with mint mousselines
Breast of chicken stuffed with goat cheese and leeks in a tomato vinaigrette • Wild rice
Sautéed green beans • Key-lime pie

The Getaway

Photographed by Melanie Acevedo



One of the four bedrooms upstairs (three have working fireplaces).



Instead of mints on the pillow, this still life appears in the bedrooms every evening.

It doesn't matter that Dover Plains is just a little dot on Route 22 in Dutchess County, **about two hours from Grand Central and the last** stop on Metro-North's Harlem line. The taproom at the town's Old Drovers Inn has managed to stay in business since 1750, even though cattlemen have long since been replaced by spiffy exurbanites (including, now and again, rural types like Kevin Bacon, Paul Newman, Liam Neeson, and Natasha Richardson). "A lot has remained unchanged at the inn," says Alice Pitcher, who runs the clapboard colonial with her partner, Kemper Peacock. In 250 years, they are only the third owners. A ghost *(continued on page 43)*

Marc Salonsky

FLOWERS

Terrace Barbecue for 10

CHILLED SUMMER BEEFSTEAK-TOMATO SOUP WITH BASIL AND MOZZARELLA TOAST

3	tablespoons extra-virgin olive oil
4	red bell peppers, seeded and chopped
3	Spanish onions, chopped
6	cloves garlic
4	cups basil leaves, plus extra for garnish
½	cup balsamic vinegar
15	large beefsteak tomatoes, quartered and seeded, juice reserved
Salt and black pepper	
1	pint yellow pear tomatoes, sliced in half
1	pint red pear tomatoes, sliced in half
Mozzarella toast (recipe below)	

In a soup pot, heat the olive oil and add the peppers, onions, whole garlic cloves, and basil leaves. Sauté over low heat for about 15 minutes until vegetables are tender. Do not brown vegetables. Add the vinegar and beefsteak tomatoes, simmering for another 15 minutes. Salt and pepper to taste. Remove from heat and let cool.

Purée the tomato mixture in a blender until smooth. Strain the mixture through a medium-fine sieve to remove any pulp. Add reserved tomato juice to thin (if needed). Adjust the salt, pepper, and vinegar to taste. Refrigerate for 3 to 4 hours.

Ladle the soup into chilled bowls. Garnish each bowl with yellow and red pear tomatoes and a basil leaf. Serve with mozzarella toast.

MOZZARELLA TOAST

1	baguette, cut into ½-inch slices
½	pound smoked mozzarella, thinly sliced

Top each slice of baguette with mozzarella. Toast in the broiler for 2 minutes until the cheese has melted and is golden-brown.

GRILLED LITTLENECK CLAMS WITH PANCETTA AND OREGANO

60	littleneck clams
8	ounces sliced pancetta, blanched
1	bunch fresh oregano, stemmed and roughly chopped
4	tablespoons extra-virgin olive oil

Rinse the clams under running water to remove any grit. Place the clams and pancetta on a medium-hot barbecue. Let the clams grill till they open and the pancetta is crisp (about 4 to 5 minutes).

Transfer the clams to a serving platter and cut the pancetta into ½-inch strips. Top each clam with a strip of pancetta and sprinkle with oregano and olive oil. Serve immediately.

JAPANESE BARBECUED SWORDFISH

1	cup teriyaki sauce
½	cup soy sauce
½	cup honey
4	garlic cloves, peeled and finely chopped
1	small knob of ginger, about 2 inches long, peeled and finely chopped
2	tablespoons cornstarch mixed with 3 tablespoons cold water
10	7-ounce swordfish steaks, 1 inch thick
Extra-virgin olive oil	

Combine the teriyaki sauce, soy sauce, honey, garlic, ginger, and cornstarch paste in a heavy saucepan. Bring the mixture to a boil over medium heat, stirring constantly. Remove from heat and transfer to a metal bowl, allowing the sauce to cool at room temperature.

Brush both sides of each steak with olive oil. Cook one side over a medium-hot grill for 2 minutes. Turn the steaks over and brush with the barbecue sauce. Cook 3 to 4 minutes until medium rare, brushing with additional sauce.

GRILLED EXOTIC-FRUIT KEBABS.

GRILLED SUMMER VEGETABLES WITH ORANGE VINAIGRETTE

2	cups fresh orange juice
2	tablespoons rice-wine vinegar
1	teaspoon sesame oil
Salt and black pepper	
4	zucchini, cut diagonally into ½-inch-thick slices
3	yellow squashes, cut into ½-inch-thick slices
2	bulbs fennel, sliced into ½-inch-thick rounds
3	bunches of scallions, roots discarded
5	portobello mushrooms, stemmed and halved
Extra-virgin olive oil	
1	tablespoon toasted black sesame seeds
1	tablespoon toasted white sesame seeds

Strain the orange juice to remove pulp and place in a saucepan. Over medium-high heat, reduce the juice to ¼ cup and remove from heat. Whisk in the vinegar and sesame oil. Season with salt and pepper.

Brush the vegetables with olive oil and season with salt and pepper. Heat the grill to medium hot and place the vegetables on rack. Grill the scallions for about 3 minutes, the zucchini and squash for about 4 minutes, and the fennel and mushrooms for 7 minutes.

Arrange vegetables in the center of each plate and drizzle with orange vinaigrette. Place a swordfish steak on top of the vegetables and brush once more with barbecue sauce. Sprinkle with toasted sesame seeds.

GRILLED EXOTIC-FRUIT KEBAB WITH SICHUAN PEPPER

2	Asian pears, peeled and cut into 1-inch cubes
2	mangoes, peeled and cut into 1-inch cubes
2	kiwis, peeled and quartered lengthwise
2	pints strawberries
1	ripe honeydew melon, peeled, seeded, and cut into 1-inch cubes
16	8-inch wooden skewers, soaked in water overnight
Juice of 2 limes, plus the zest (grated)	
2	tablespoons sugar
10	sprigs mint, chopped
1	teaspoon Sichuan peppercorns, freshly ground

To assemble the kebabs, place one piece of each fruit on the skewers, alternating by color. Place the skewers in a flat pan.

In a bowl, mix together the lime juice, zest, sugar, and mint. Spoon the mixture over the kebabs. Just before grilling, sprinkle the kebabs with peppercorns.

Over medium-hot coals on a grill, cook the kebabs for 6 to 8 minutes, carefully turning until glazed, taking care not to char. Fruit should be warm and not fully cooked.

François de Meloque

OLD DROVERS INN

DOVER PLAINS, NEW YORK

Country Lunch for 4

CHILLED GRAPE SOUP WITH MINT MOUSSELINES

2½	pounds black or red seedless grapes
1	teaspoon superfine sugar
1	cup white wine, nonalcoholic wine, or grape juice
2	tablespoons heavy cream
1	tablespoon thinly sliced mint leaves, plus 4 sprigs

Carefully remove grapes from the stems, then wash. Put the grapes, sugar, and white wine into a blender. Purée till completely blended. Chill soup.

Whip cream and stir in mint leaves. Serve soup in chilled bowls and garnish with small scoops of the mint mousseline and mint sprigs.

BREAST OF CHICKEN WITH GOAT CHEESE AND LEEKS

1	medium-size tomato, peeled and seeded
1	teaspoon fresh lemon juice
Sea salt and black pepper	
4	tablespoons olive oil

1	tablespoon chopped chives
2	medium leeks, thinly sliced (4 cups)
2	whole boneless and skinless chicken breasts, each split in half
4	ounces goat cheese
1	tablespoon chopped thyme

Purée the tomato in a food processor. Add lemon juice and season with sea salt and pepper to taste. Add 2 tablespoons of olive oil in a thin stream with the processor running. Pour vinaigrette into a stainless-steel bowl. Add the chopped chives.

Place the leeks into a large bowl of water with 1 tablespoon salt. Allow to soak for 15 minutes. Strain the leeks in a colander and sauté in a skillet with 1 tablespoon of olive oil. Cook till translucent, remove from skillet and chill.

Spread the chicken breasts out on plastic wrap. Place another sheet on top. Gently pound each of the 4 chicken pieces to approximately twice their original size. Spread 1 ounce goat cheese over each piece, and lay ¼ of the leeks on top. Sprinkle each piece with salt, pepper, and thyme. Roll up and toothpick the seams closed to prevent the chicken from unrolling during cooking.

Preheat oven to 450 degrees.

Heat 1 tablespoon olive oil in a nonstick skillet and sauté the roll-ups on all sides until golden. Place in the oven and cook for about 10 to 15 minutes, or until golden brown. Remove from oven and allow to sit for five minutes. Then remove toothpicks and slice. Spoon a little of the vinaigrette onto a warm plate and arrange the chicken slices on top of the sauce.

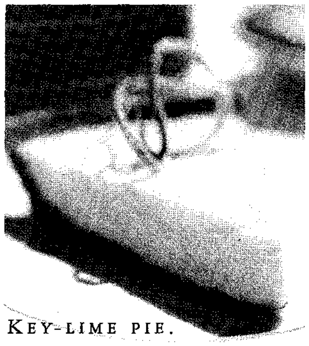
OLD DROVERS INN KEY-LIME PIE

1¼	cups graham-cracker crumbs
5	tablespoons butter, melted
3	tablespoons sugar
5	egg yolks
2⅓	cups (19 ounces) sweetened condensed milk
½	cup freshly squeezed lime juice
1	tablespoon lime zest, grated

Preheat oven to 400 degrees.

In a small bowl, mix the graham-cracker crumbs with the melted butter and the sugar. Press the crumb mixture into an 8-inch pie dish. Bake the pie shell in the oven for 5 minutes until lightly browned. Set aside to cool.

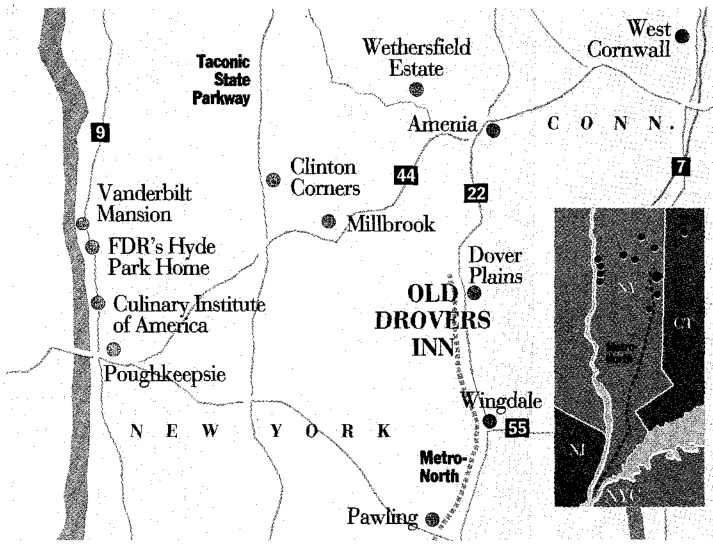
Beat the egg yolks with a wire whisk in a bowl and blend in the condensed milk. Add the lime juice and zest, mixing well. Pour into the pie shell and bake in the oven for about 20 minutes (until the center has set). Allow to chill overnight.



KEY-LIME PIE.

Photograph by Melanie Acevedo.

(continued from page 41) named Ebenezer is allegedly a longtime tenant, and a few oldies, like key-lime pie, turkey hash, and the Cheddar-cheese soup, "will probably stay on the taproom's menu forever," says Pitcher. Even so, chef François de Melogue (surprise!—a Chicago native) has put a contemporary-American stamp on the kitchen as he strives to keep things simple. His chicken with goat cheese and leeks is served in a vinaigrette, not a heavy cream sauce. As for the refreshing (if eccentric) chilled grape soup, "it has very few ingredients," says De Melogue. "It's a real no-brainer."



Worth the Detour

Pitcher and Peacock suggest the following itinerary for a summer weekend in their corner of the country (if you can manage to tear yourself away from the tranquil inn):

Tomorrow's world-famous **chefs show off their tricks** at the Culinary Institute of America at Hyde Park on Route 9 (three miles north of Poughkeepsie). On weekends, reservations are a must at the school's Escoffier Restaurant and American Bounty Restaurant (914-471-6608).

Spend an afternoon **tasting wines** at a few of the local Hudson Valley vineyards: Cascade Mountain Winery & Restaurant on Flint Hill Road, Amenia (914-373-9021); Clinton Vineyards on Schultzville Road, Clinton Corners (914-266-5372); and the best, Millbrook Vineyards & Winery on Wing Road, Millbrook, whose Chardonnay is the equal of many California bottlings. (1-800-662-9463).

The **Vanderbilt Mansion** is what these merchant princes used to call a "country house." It has all the bucolic ambiance of Buckingham Palace. This McKim, Mead, and White confection on Route 9 was built for Frederick William Vanderbilt, one of the Commodore's grandsons. (Open 9 A.M.–5 P.M.) **FDR's Hyde Park home** is just down the road.

Folks in these parts descend on the Housatonic in Connecticut for **canoeing, kayaking, and rafting**—it's great for beginners. Rent your gear at Clarke Outdoors, 163 Route 7, West Cornwall.

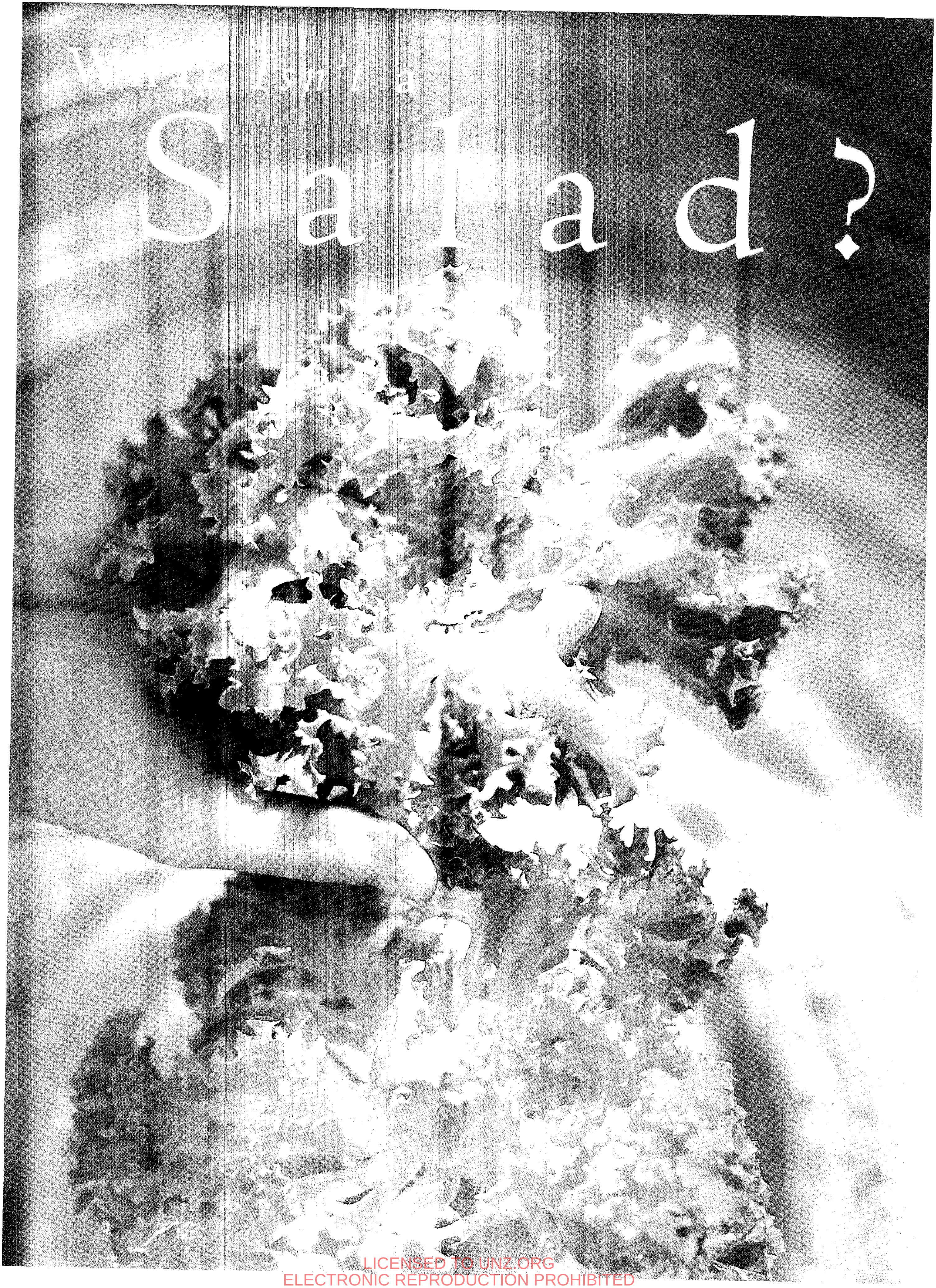
Experience a Hudson River School panorama—*live*—on **a riverboat tour including brunch or dinner** that leaves from Poughkeepsie (914-473-5211).

Explore ten green acres of **formal and outer gardens** at Wethersfield, a country estate with **panoramic views** of the Catskills and Berkshires (914-373-8037); opens June 1.

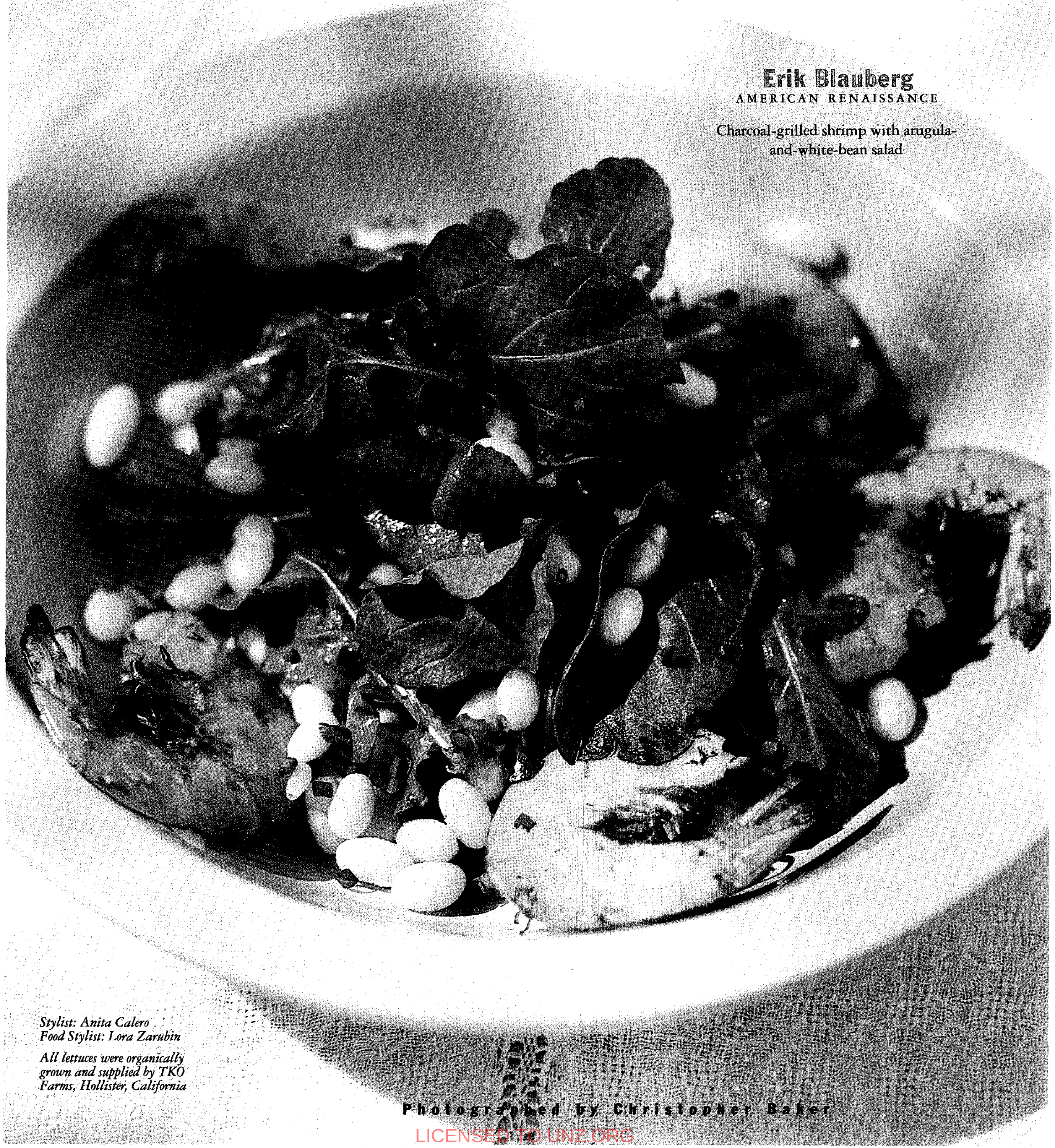
You'll find a less commercial species of mall in this neck of the woods. Millbrook has three emporia brimming with **collectibles of a certain age** on Franklin Avenue: the Millbrook Antiques Center, the Millbrook Antique Mall, and the Village Antique Center.

Beginning June 10, you can pick your own **strawberries and raspberries** at the charming, family-run Dykeman Farm on Route 22 in Pawling. And while you're in the neighborhood, don't miss the "English muffins" at McKinney & Doyle's (10 Charles Colman Boulevard), squares of **dense puff pastry covered in cornmeal.**

What Isn't a Salad?



With farmers' markets sprouting all over Manhattan, being green is now a whole lot easier. The quality of our produce has improved radically, and chefs are rushing to reinterpret arugula and radicchio, thrilling to the new variety. The iceberg-tomato-and-cucumber combos that our parents so loved seem prehistoric. At Campagna, Mark Strausman has tossed everything into his Madison Chopped Salad but the kitchen sink. His recipe may be on the long side, but Strausman isn't apologizing: "Don't be intimidated. Just use whatever you have around." The Cub Room's Henry Meer makes a beet salad that calls for mizuna, baby lolla rosa, and thyme flowers. Unusual flavors are making it into the mix: a dash of Tabasco in the avocado, a handful of peanuts in one dressing. And a lobster-pasta salad recalls the days of the thermidor, with a dollop of caviar on top.



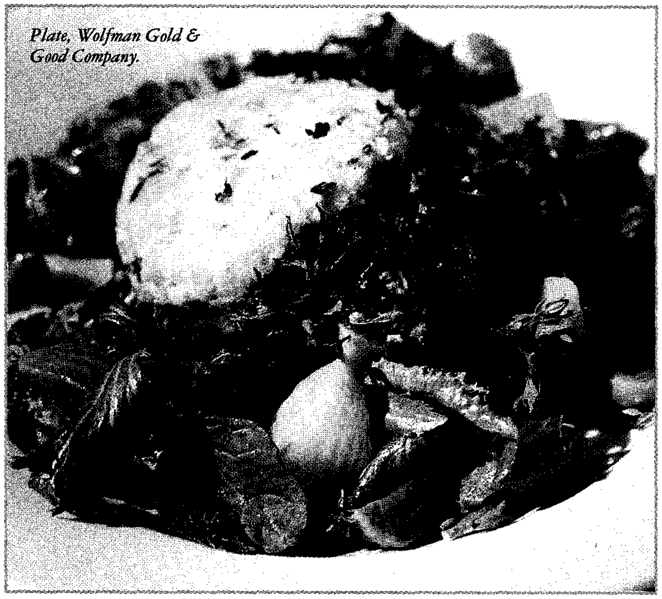
Erik Blauberg
AMERICAN RENAISSANCE

Charcoal-grilled shrimp with arugula-and-white-bean salad

Stylist: Anita Calero
Food Stylist: Lora Zarubin

All lettuces were organically grown and supplied by TKO Farms, Hollister, California

Photographed by Christopher Baker



Plate, Wolfman Gold & Good Company.

Henry Meer

CUB ROOM

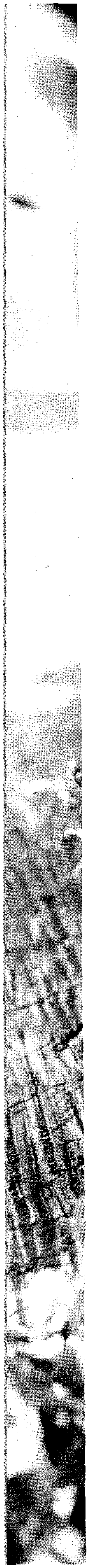
Beet salad with warm goat cheese

Plate, Dean & DeLuca.

Charles Palmer

THE LENOX ROOM

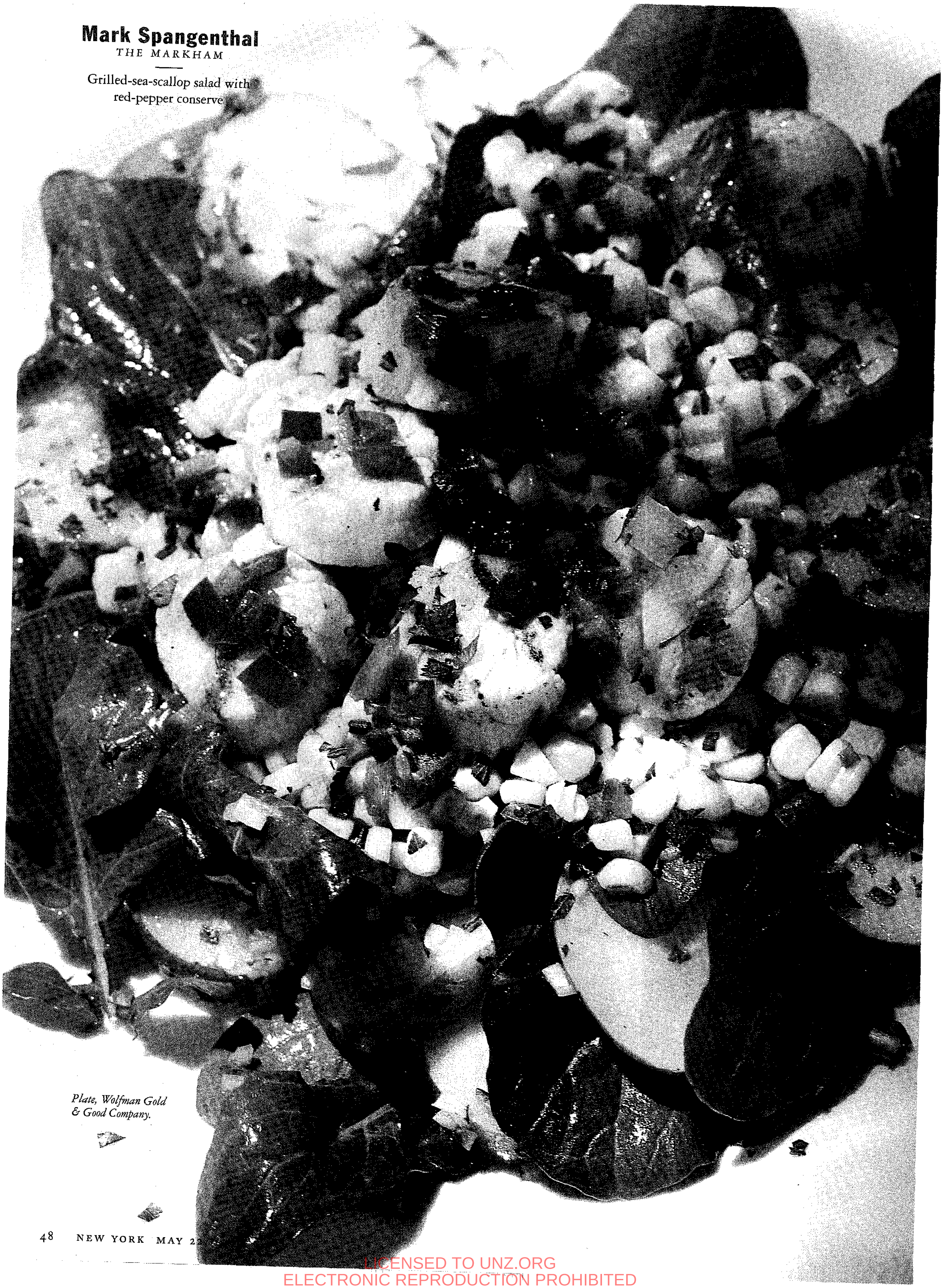
Marinated-venison salad with peanut-mustard dressing



Photograph by Melanie Acevedo

Mark Spangenthal
THE MARKHAM

Grilled-sea-scallop salad with
red-pepper conserve



Plate, Wolfman Gold
& Good Company.

Alfred Portale

GOTHAM BAR AND GRILL

Lobster-pasta salad with a lemon-ginger vinaigrette

Claude Troisgros

C.T.

Crabavocat salad

SALAD RECIPES

(Each serves 4)

Mark Spangenthal

THE MARKHAM

GRILLED SEA-SCALLOP SALAD WITH RED-PEPPER CONSERVE

4 ears of corn
Salt and black pepper
6 tablespoons extra-virgin olive oil, plus extra for brushing on corn and scallops
4 red bell peppers, diced
3 shallots, minced
2 cloves garlic, minced
1 tablespoon minced chives
3 teaspoons lemon juice
Pinch of cayenne pepper
8 new potatoes
1 tablespoon chopped parsley
1 teaspoon red-wine vinegar
12 to 16 large sea scallops
2 bunches arugula, stems removed

Blanch corn for at least 4 minutes in a large pot of salted boiling water. Remove corn from water and brush with olive oil, salt, and pepper. Grill until golden brown. Allow corn to cool, then cut from cob. In a bowl, mix the corn with 1 diced pepper, 2 shallots, 1 clove garlic, the chives, 2 tablespoons olive oil, and 1 teaspoon lemon juice. Season to taste. Place the remaining red peppers and garlic in a saucepan with 2 tablespoons olive oil, the cayenne pepper, 2 teaspoons lemon juice, and 2 cups water. Bring to a boil, then simmer until almost all the water has evaporated. Set aside.

In a saucepan, boil potatoes until tender. Drain, and allow to cool. Slice potatoes into rounds, place in bowl, and add 1 shallot, the parsley, 2 tablespoons olive oil, and the vinegar. Stir gently and set aside. Brush scallops with olive oil, season with salt and pepper, and grill for 4 minutes on each side. Arrange arugula on each plate. Place the corn salad in the middle and surround the corn with the potato salad. Position scallops atop the corn salad and garnish with the red-pepper conserve.

Mark Strausman

CAMPAGNA

MADISON CHOPPED SALAD

8 ounces mesclun
1 bunch arugula
1 bulb endive
½ head radicchio
1 12-ounce can water-packed tuna, drained
1 cup shaved Parmesan cheese (3 ounces)
½ cup finely chopped tomatoes, seeded
½ cup finely minced red onion
½ cup cooked peas
½ cup chopped cooked asparagus
2 large white button mushrooms, very thinly sliced
¼ cup diced red bell peppers
¼ cup diced yellow bell peppers
¼ cup cooked lentils
¼ cup cooked great northern beans
¼ cup diced cooked beets
¼ cup chopped cooked green beans
½ cup diced cooked potatoes
¼ cup chopped scallions
¼ cup diced raw zucchini
Vinaigrette dressing (recipe below)

MARK STRAUSMAN'S MADISON CHOPPED SALAD.

Finely chop the mesclun, arugula, endive, and radicchio. Place in a large salad bowl. Add the remaining ingredients and toss well. Stir in vinaigrette and mix lightly until everything is coated.

VINAIGRETTE

1 large clove garlic, crushed
4 tablespoons red-wine vinegar
¾ cup extra-virgin olive oil
Salt and black pepper to taste

Place the garlic in a stainless-steel bowl and add the vinegar. Set aside for an hour, then add olive oil, salt, and pepper. Whisk well.

Erik Blauberg

AMERICAN RENAISSANCE

CHARCOAL-GRILLED SHRIMP WITH ARUGULA AND WHITE BEANS

½ cup kosher salt
½ cup sugar
Zest of 1 large orange, grated
1 tablespoon grated ginger
2 tablespoons finely chopped dill
2 tablespoons gin
24 large shrimp, with shells
2 tablespoons olive oil
Salt and freshly ground black pepper
8 ounces cooked cannellini beans
2 bunches arugula, stems removed
Vinaigrette (recipe below)
2 tablespoons finely chopped chives

Mix the kosher salt, sugar, zest, ginger, dill, and gin. Coat shrimp with marinade. Cover and refrigerate for 2 hours. Remove shrimp from salt mixture, rinse under cool water, and dry with paper towel. Place shrimp in a single layer on a paper towel and refrigerate, uncovered, overnight.

Coat the cured shrimp in olive oil and sprinkle with black pepper. Place the shrimp on the top grill of a barbecue, throw some wet wood chips over the coals, and light the grill. Close the cover when the coals catch. (While the grill is getting hot, the shrimp are being smoked and cooked.) Make sure that the fire does not get too hot. Remove shrimp from grill when they turn pink, and peel or serve whole.

Toss the beans, arugula, and shrimp in vinaigrette. Season with salt and pepper. Sprinkle with chives.

VINAIGRETTE

7 tablespoons extra-virgin olive oil
6 tablespoons canola oil
2 tablespoons balsamic vinegar
2 tablespoons sherry vinegar
Salt and black pepper

Mix first 4 ingredients together. Season with salt and pepper and whisk well.

Henry Meer

CUB ROOM

BEET SALAD WITH WARM GOAT CHEESE

1 pound roasted baby candy-cane and golden beets
¼ cup extra-virgin olive oil, plus 2½ tablespoons
2 tablespoons verjus (available from Dean & DeLuca)
4 tablespoons bread crumbs
2 tablespoons fresh thyme leaves, plus thyme flowers for garnish
1 pound fresh goat cheese (rindless)
1 egg, beaten
1 tablespoon champagne vinegar
Coarse sea salt and black pepper
1 handful mizuna
1 handful baby-beet greens
1 handful baby arugula
1 handful baby lolla rosa
(All salad greens available at Gourmet Garage)

Preheat the oven to 350 degrees. Wash the beets, wrap in aluminum foil, and roast for 40 minutes. Allow to cool, and peel. Sprinkle with ½ tablespoon olive oil and ½ tablespoon verjus.

Photograph by Christopher Baker.

Mix the bread crumbs with thyme leaves in a shallow bowl. Shape the goat cheese into 4 disks, about ¾-inch thick. Dip each in the beaten egg, and coat with the bread crumbs until completely covered. Chill in refrigerator until the cheese is very firm.

In a bowl, mix ¼ cup olive oil with the vinegar and the remaining verjus. Season with salt and pepper. Heat 2 tablespoons olive oil in a nonstick skillet until hot and quickly sauté the goat-cheese buttons on both sides until brown.

Dress the salad greens with the vinaigrette and place in the middle of each plate. Arrange the beets around the perimeter and place the warm goat cheese on top of the greens. Sprinkle salad with salt, pepper, and thyme flowers.

Charles Palmer

THE LENOX ROOM

MARINATED-VENISON SALAD WITH PEANUT-MUSTARD DRESSING

1 pound venison tenderloin
4 shallots, thinly sliced
3 tablespoons sherry vinegar
5 tablespoons extra-virgin olive oil
4 teaspoons cracked black peppercorns
2 teaspoons cracked cumin seed
2 large white turnips, peeled and cut into 8 wedges
3 tablespoons honey
Salt and black pepper
½ cup chicken stock
½ pound mesclun
Peanut-mustard dressing (recipe below)

Cut venison into 4 equal portions, trimming to make each piece the same thickness. In a large bowl, mix the shallots, vinegar, 3 tablespoons olive oil, cracked peppercorns, and cumin. Add the venison and marinate for 1 hour.

Heat 2 tablespoons oil in a large nonstick skillet and brown the turnips on all sides. Pour in the honey, season with salt and pepper, add stock, and reduce over medium heat to make a glaze.

Heat a heavy sauté pan, season the venison with salt, and sear in pan on all sides for 5 to 7 minutes, keeping pieces rare in the middle. Remove the venison from the pan and set aside, keeping warm.

Place a mound of greens in the center of each plate. Arrange turnip wedges around edge. Slice each venison block into 6 to 8 pieces and fan over the salads. Drizzle the dressing across the venison and around the perimeter of each plate.

PEANUT-MUSTARD DRESSING

3 tablespoons Dijon mustard
2 tablespoons sherry vinegar
3 tablespoons honey
4 teaspoons soy sauce
1 clove garlic, juiced using a press
7 tablespoons peanut oil
½ teaspoon mustard powder
½ teaspoon salt
½ teaspoon white pepper
2 ounces toasted peanuts, finely chopped

Combine all the ingredients in a bowl with 1½ tablespoons water and adjust seasoning to taste.

Claude Troisgros

C.T.

CRABAVOCAT SALAD

2 ripe avocados
1 tablespoon lime juice
2 tablespoons finely chopped Spanish onion
2 cloves garlic, minced
1 tablespoon cilantro, chopped
1 teaspoon Tabasco sauce
Salt and freshly ground white pepper
4 jumbo shrimp
2½ tablespoons olive oil
8 ounces cooked crabmeat
3 tablespoons mayonnaise
3 tomatoes, peeled, seeded, and chopped
½ tablespoon tomato paste
2 tablespoons lemon juice
2 large handfuls mesclun
8 whole chive sprigs

Cut the avocados in half. Scoop out the flesh and coarsely dice. Place the flesh in a bowl and sprinkle with lime juice to prevent discoloration. Mix in the onion, garlic, cilantro, and Tabasco sauce; season with salt to taste.

Toss the shrimp with salt and pepper. Heat 1 tablespoon olive oil in a small sauté pan, add the shrimp, and cook quickly, until the shrimp have turned pink.

In a small bowl, mix the crab with the mayonnaise. Season to taste with salt and pepper.

Place the tomato in a blender. Add the tomato paste, lemon juice, salt, and pepper and purée. Slowly add the remaining olive oil and set the coulis aside.

Fill a cookie-cutter ring (about 2½ to 3 inches in diameter by 1½ inches deep) with ⅛ of the avocado mixture. Spoon ¼ of the crabmeat mixture over the avocado. Add another ⅛ of the avocado mixture to fill the ring.

Place the ring in the center of a salad plate, and carefully remove the ring. Repeat this process until all 4 salads have been created.

Top each salad with a shrimp. Arrange the mesclun around the avocado-and-crab salads and pour the tomato coulis around the outside of the plate. Garnish each salad with 2 chive sprigs.

Alfred Portale

GOTHAM BAR AND GRILL

LOBSTER-PASTA SALAD WITH LEMON-GINGER VINAIGRETTE

2 lobsters (1¼ to 1½ pounds), preferably female
¼ cup white vinegar
1 large red bell pepper
1 large yellow bell pepper
2 to 3 leeks, white part only
8 to 10 ounces dry farfalle, penne, or mezza rigatoni
Lemon-ginger vinaigrette (recipe below)
2 tablespoons finely minced chives
Salt and white pepper
2 to 3 plum tomatoes, peeled, seeded, and cut into perfect ¼-inch dice
2 scallions (trimmed, leaving 1 inch of green, finely sliced at an angle)
4 ounces salmon roe or Sevruga caviar
¼ cup fresh fava beans or sweet peas, cooked
12 cilantro branches

In a large pot, bring salted water to a boil. Add lobsters and vinegar. Cook 7 to 10 minutes. Remove from water. When lobsters are cool enough to handle, shell meat and cut each tail in half. Each serving will have the meat from 1 claw and 1 half-tail.

Remove top and bottom of each pepper. With a sharp knife, quarter lengthwise and remove seeds and membrane. There should be 8 pieces of pepper. Cutting across each quarter, finely julienne the peppers. Place in bowl of ice water for 20 minutes, allowing the peppers to curl and become crisp.

Wash, dry, and halve the leeks. Cut into 2-inch long pieces. Julienne finely. Cook in boiling water with a dash of salt until just tender but still crisp. It should take approximately 4 minutes. Strain and plunge in a bowl of ice water to set color and halt cooking. Drain and set aside.

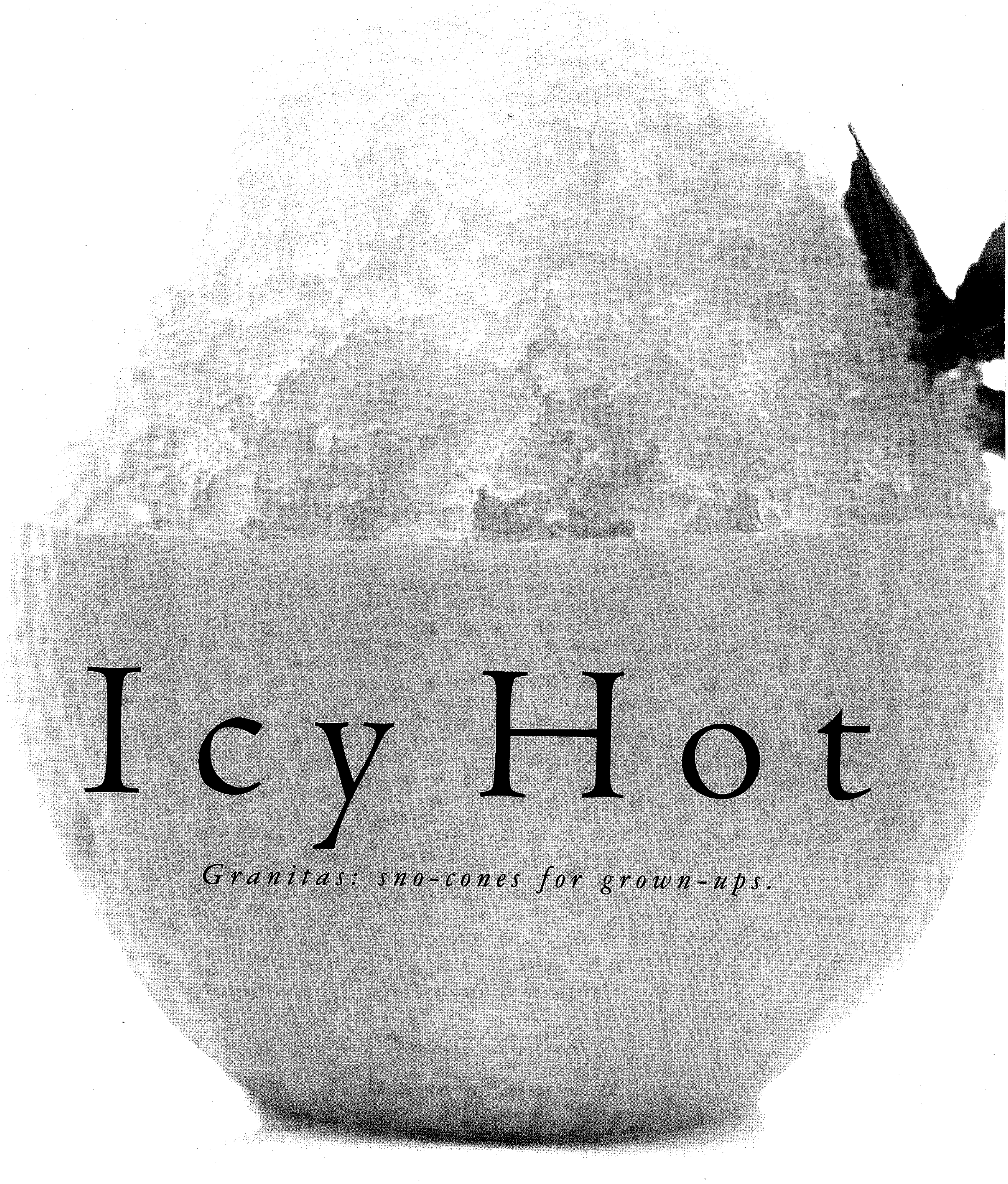
In a large pot, bring water to a boil and add the pasta. While pasta is cooking, place the lobster in a small bowl, dress with a little vinaigrette, add half the chives, and season carefully with salt and pepper. When the pasta is cooked al dente, drain and place in a colander under cool running water for about 1 minute.

Place the pasta in a large bowl. Add pepper, leeks, tomatoes, remaining chives, and half the scallions. Dress carefully with vinaigrette. Season with salt and pepper to taste. Put lobster pieces on top of the pasta in the center of each plate. Garnish with caviar, remaining scallions, fava beans or sweet peas, and cilantro branches.

LEMON-GINGER VINAIGRETTE

½ teaspoon salt
¼ teaspoon freshly ground white pepper
Pinch of cayenne pepper
3 tablespoons lemon juice
1 egg yolk, room temperature
1½ teaspoons Dijon mustard
½ cup olive oil
½ cup grapeseed oil
2-ounce piece of ginger, grated and squeezed, yielding 2 tablespoons of juice
¼ garlic clove, finely minced
1½ teaspoons flying-fish roe (optional)

Combine salt, white pepper, and cayenne pepper, half the lemon juice, and the egg yolk and mustard in a bowl. Slowly add both oils while whisking constantly. Add ginger juice and garlic. Adjust seasonings and stir in remaining lemon juice to taste. Thin with a few drops of warm water if vinaigrette is too thick. Stir in roe if desired.



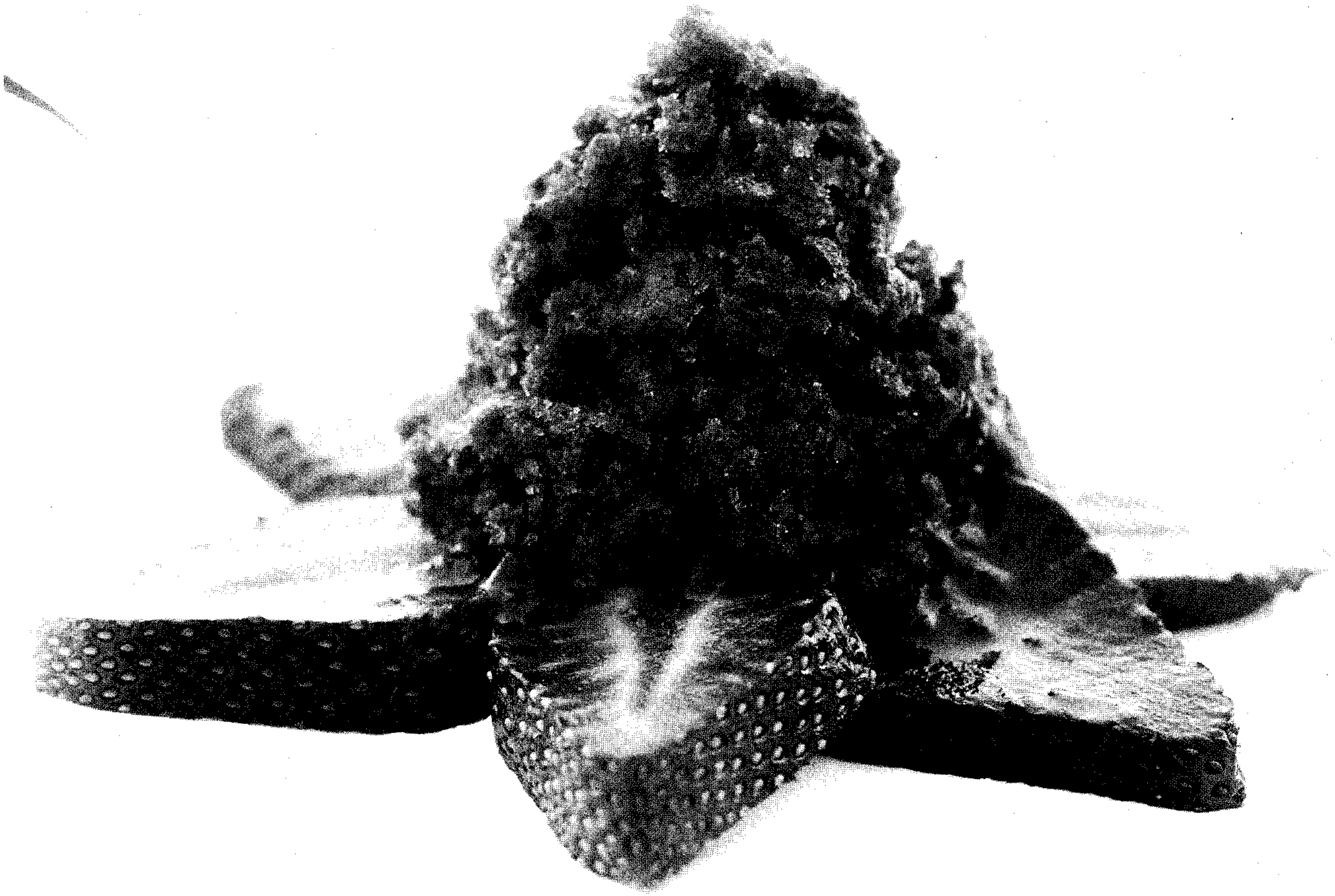
Icy Hot

Granitas: sno-cones for grown-ups.

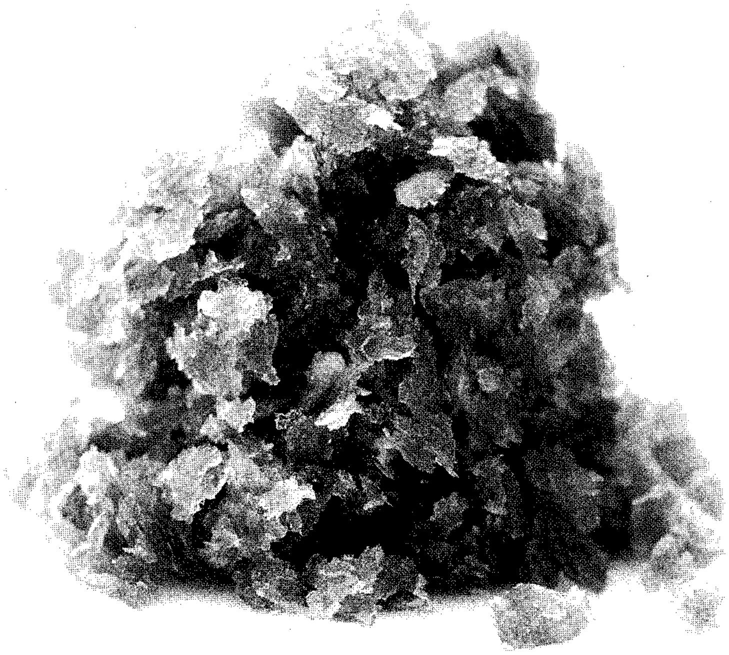
Lemon-Mint

Back in the thirteenth century (or so the story goes), Marco Polo tasted spaghetti at the court of Kublai Khan and just had to have the recipe. Kublai's chef also taught him how to make granita, a fruit-flavored ice that's heaven on a summer day. In those primitive times, such a treat had to be easy to concoct. It still is. Remi's Christopher Gargone has come up with six of these splendid desserts using ingredients that are probably already in your refrigerator. If you know how to operate a whisk, you're halfway there.

Photographed by Carlton Davis



Strawberry



Burgundy-Orange

Watermelon

Glass, Crate & Barrel.

Food Stylist: Roscoe Betsill

Espresso

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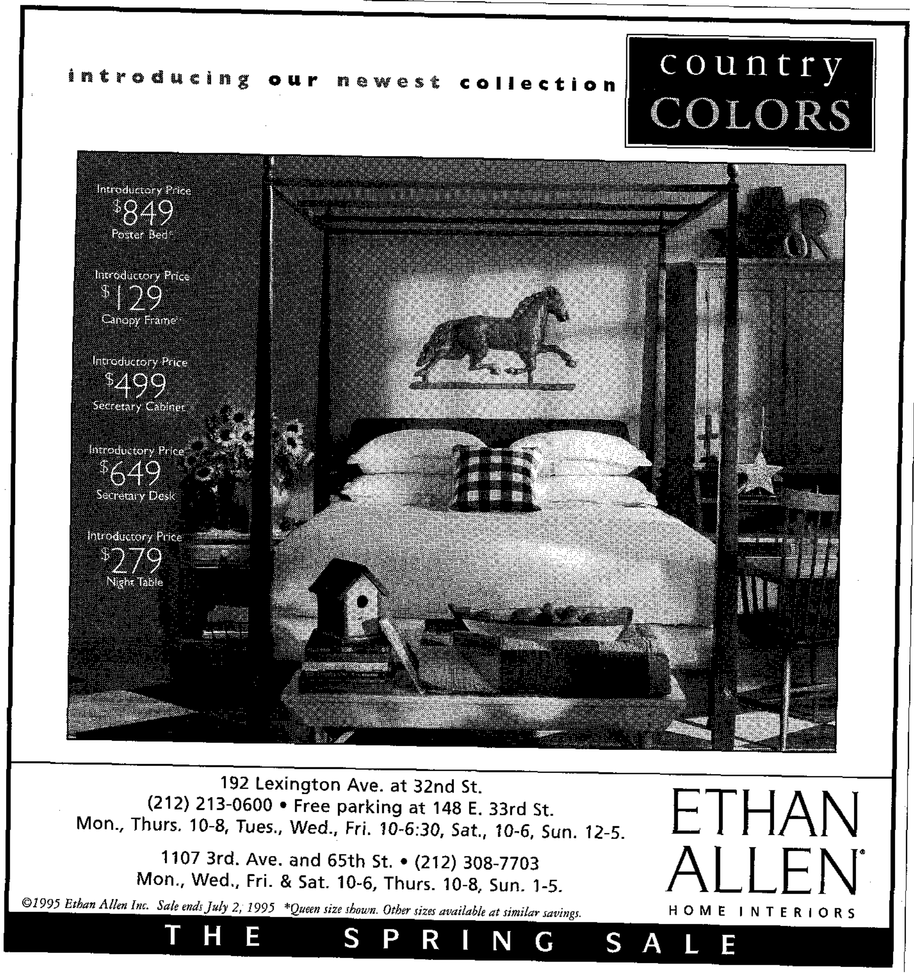
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THE SPRING SALE

GRANITAS

Christopher Gargone
REMI

(Each recipe serves 8 to 10)

LEMON-MINT GRANITA

1¾ cups sugar
4 bunches mint leaves, stemmed and chopped
¾ cup fresh-squeezed lemon juice

Combine 8 cups water with the sugar in a medium saucepan. Add the mint leaves, and bring to a boil over high heat. Remove from heat and set aside to cool. When cool, put in the refrigerator overnight.

The next day, strain the mixture and discard the mint leaves. Add the lemon juice.

Pour into a 3-quart rectangular stainless-steel baking pan. Place the pan in the freezer and stir every 20 minutes with a balloon whisk. Continue freezing and stirring until the granita is uniformly slushy. This should take about 2 hours; however, the colder your freezer, the faster it will get slushy. Freeze for another 30 minutes before serving, but do not let the granita harden into a solid mass; it should be grainy.

BURGUNDY-ORANGE GRANITA

2 cups sugar
2 tablespoons orange zest, finely grated
1 750-ml. bottle red Burgundy
4 cups fresh orange juice

In a large saucepan, combine the sugar, 1 cup water, zest, and wine, mixing well to dissolve sugar. Bring to a boil over medium heat, stirring constantly. When the liquid boils, remove from heat and set aside to cool. Then stir in the orange juice.

To freeze, follow instructions in the Lemon-Mint Granita recipe.

GRAPEFRUIT-CAMPARI GRANITA

1¾ cups sugar
2 teaspoons pink-grapefruit zest, finely grated
8 cups pink-grapefruit juice
1½ cups Campari

In a saucepan, combine the sugar, 3 cups water, and the zest. Bring to a boil over high heat. Remove from the heat as soon as the liquid comes to a full boil. Set aside to cool.

When cool, add the grapefruit juice and the Campari, mixing together with a whisk until well blended. To freeze, follow instructions in the Lemon-Mint Granita recipe.

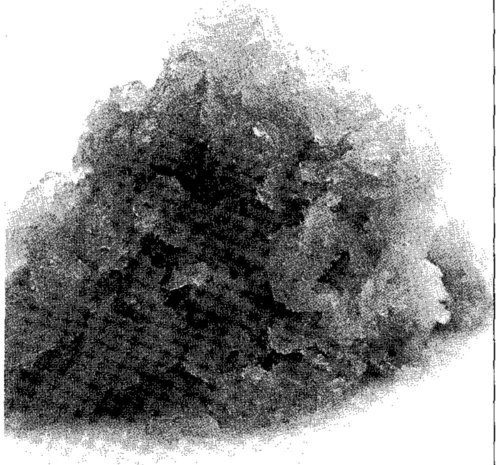
ESPRESSO GRANITA

9 cups cold brewed espresso or very strong regular coffee
5 to 6 tablespoons superfine sugar

½ cup Sambuca liqueur
1 cup heavy whipped cream
2 teaspoons cinnamon

Combine the espresso and sugar, stirring until the sugar dissolves. Add the Sambuca and taste. If the mixture doesn't have a sweet taste, add more sugar. To freeze, follow instructions in the Lemon-Mint Granita recipe.

Fill goblets ⅔ of the way with the granita, top with whipped cream, and sprinkle with cinnamon.



GRAPEFRUIT-CAMPARI GRANITA.

WATERMELON GRANITA

1 medium-size watermelon
1 to 1½ cups superfine sugar
3 tablespoons lemon juice

Remove the skin from the watermelon. Chop the flesh into cubes and purée in a food processor. Strain through a fine sieve; you should get 10 cups of juice.

Reserve the juice and discard the watermelon pulp and seeds. Taste the juice for sweetness, adding sugar as needed. (Bear in mind that as the mixture freezes, it will become less sweet.)

Combine the watermelon juice with the lemon juice, mixing well until the sugar has dissolved. To freeze, follow instructions in the Lemon-Mint Granita recipe.

STRAWBERRY GRANITA

5 pints medium- to large-size strawberries, washed and hulled
2 to 2½ cups superfine sugar (adjust to taste)
2 cups fresh orange juice
¼ cup lemon juice

Place berries in a food processor and blend until very smooth. Strain through a fine sieve and discard the seeds. Taste the mixture for sweetness.

In a saucepan, bring 6 cups water and the sugar to a boil over high heat. Remove from heat and set aside to cool. When the sugar syrup is cool, add the strawberry purée, orange juice, and lemon juice. Stir well. To freeze, follow instructions in the Lemon-Mint Granita recipe.

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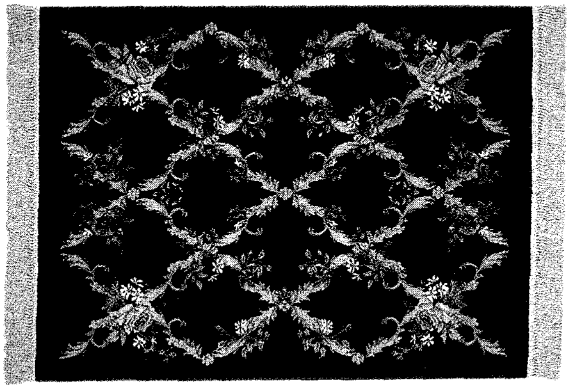

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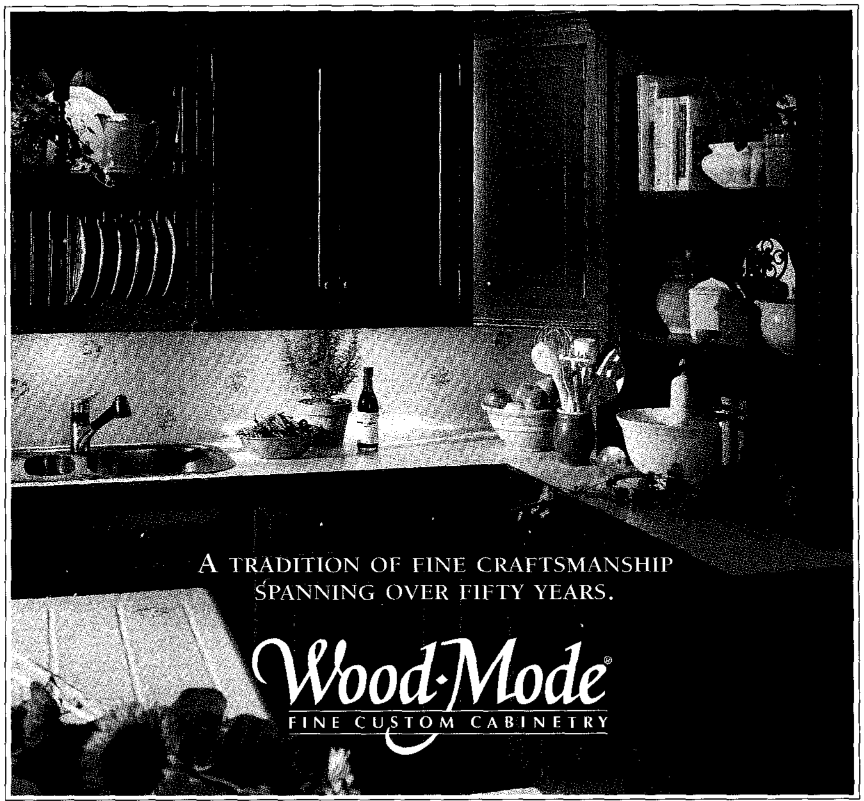

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Rabat Redux

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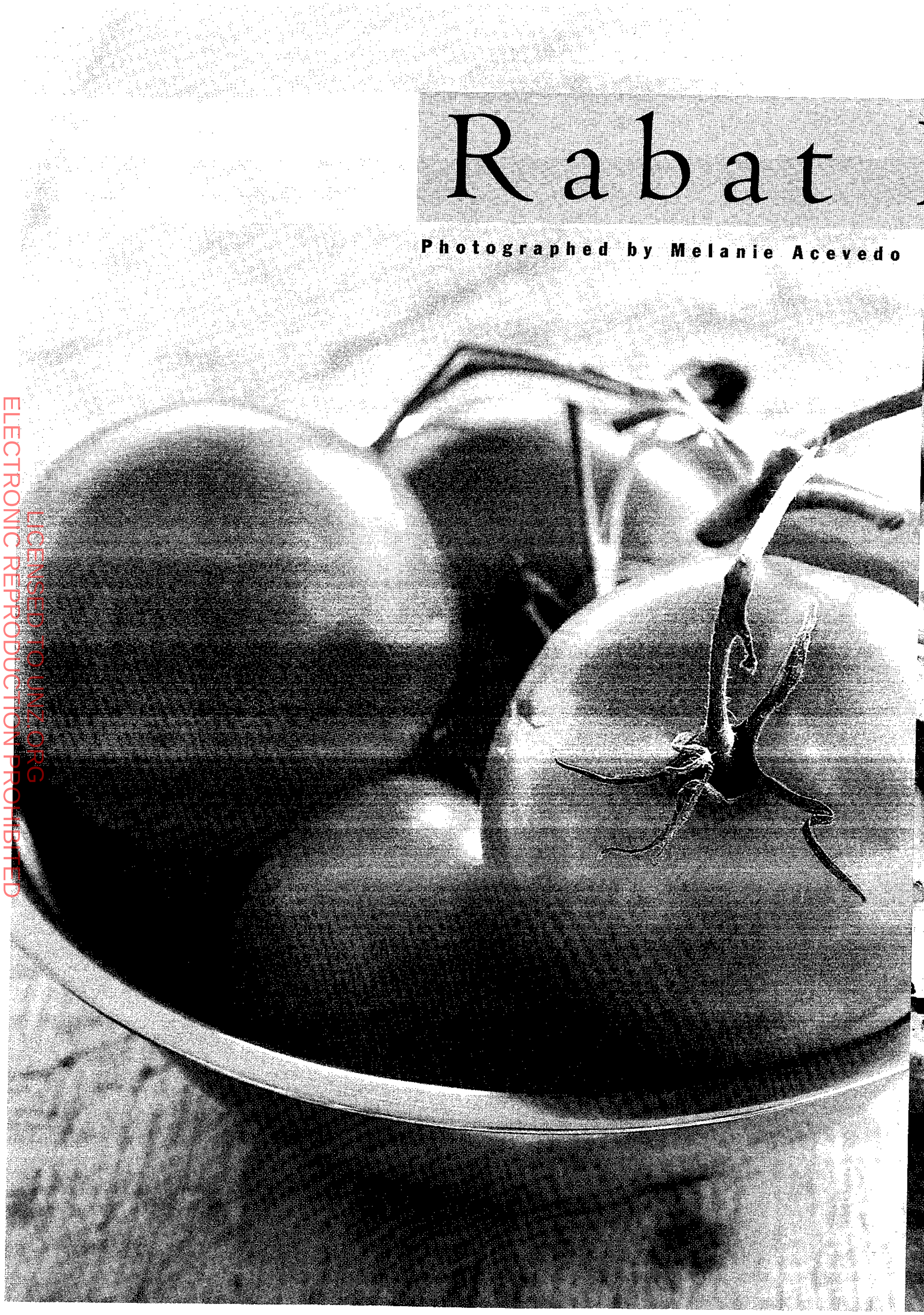
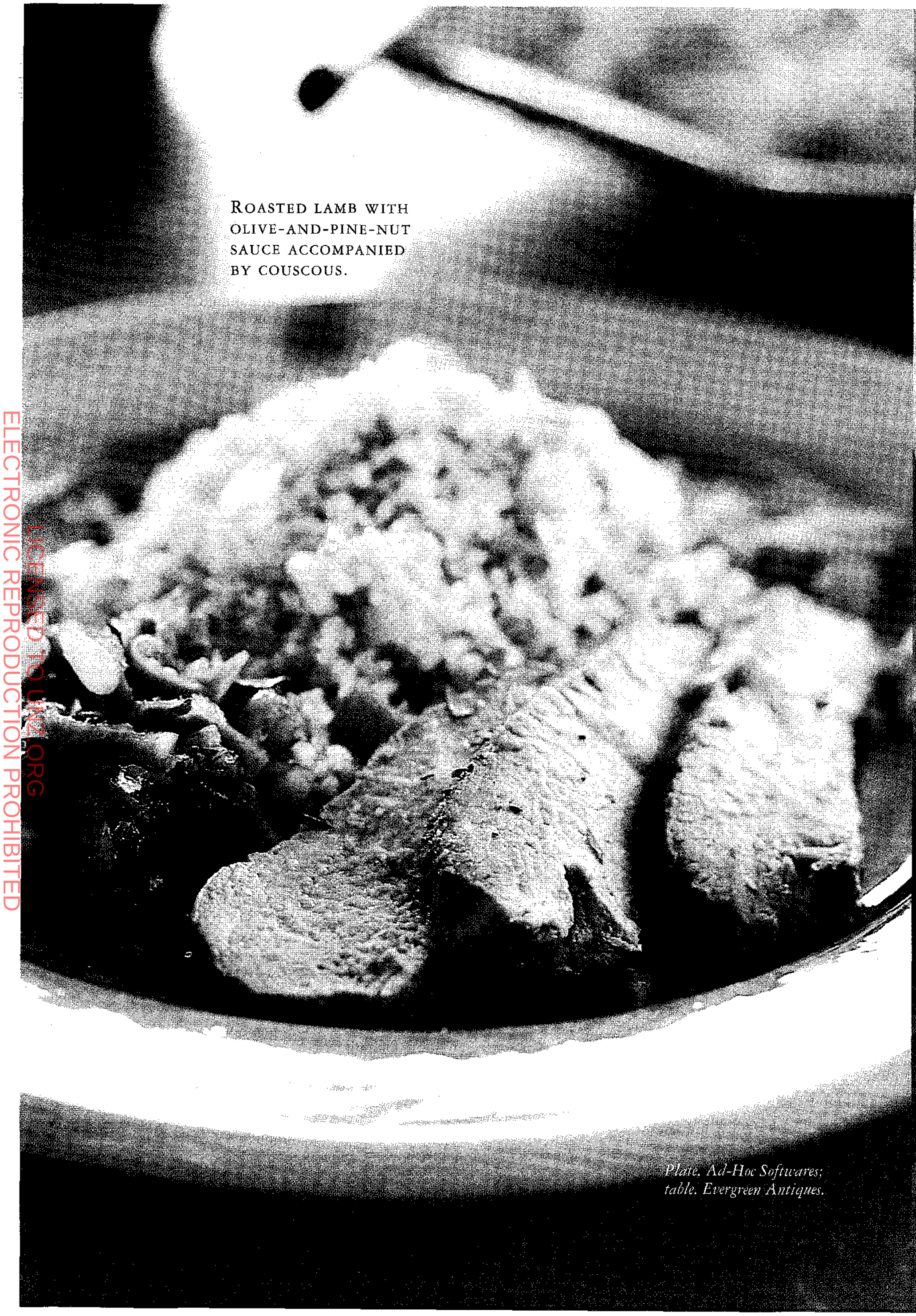


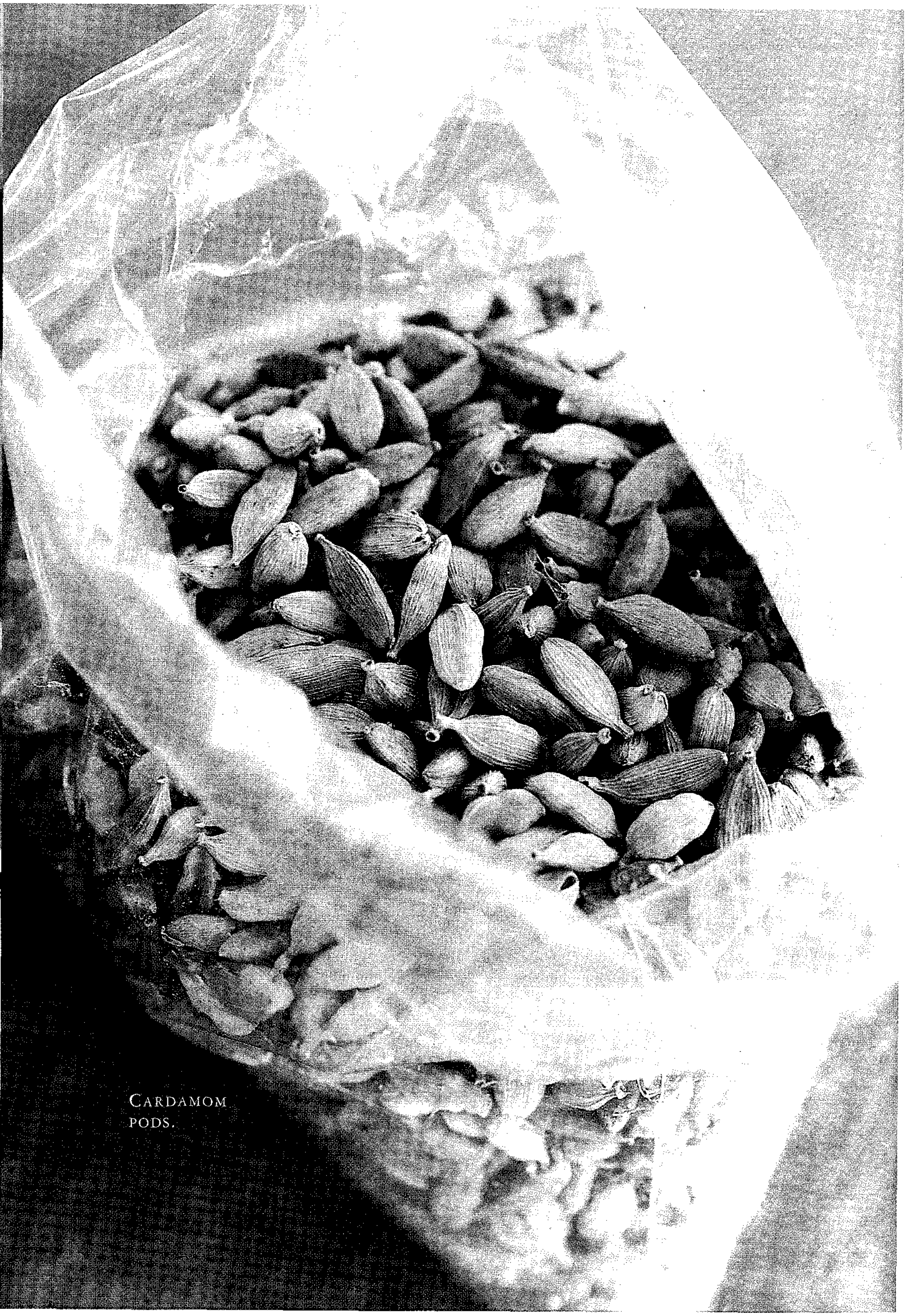
Plate, Gordon Foster

GRILLED ZUCCHINI SPRINKLED WITH SPICY ALMONDS.



Roasted lamb with olive-and-pine-nut sauce accompanied by couscous.

Plate, Ad-Hoc Softwares; table, Evergreen Antiques.



Cardamom pods.

There's a lot of Morocco at Matthew's on Third Avenue, with its ceiling fans, leafy potted palms, and billowing white curtains. "Morocco is my strongest influence," says chef Matthew Kenney. "The spices bring a sexiness, an exoticism to the plate." He's not afraid to experiment with cumin, cardamom, and cloves, as this menu shows. And he's mad for nuts: There are almonds studding his grilled zucchini, and pine nuts in the lamb sauce. "I look for three things in my food," says Kenney, "sweet, sour, and crunch." Vegetable couscous works best with the lamb because "it's lighter than rice." And for dessert, there are white peaches and apricots—Kenney's two favorite fruits just now—roasted with the ubiquitous cardamom and drizzled with honey.

Matthew Kenney

MATTHEW'S

Summer Dinner for 6

Grilled zucchini garnished with spiced almonds and tomato jam
Loin of lamb with an olive-and-pine-nut sauce
Vegetable couscous
Spinach with garlic
White peaches and apricots roasted with cardamom
Sweet ricotta

Stylist: Anita Calero
Food Stylist: Lora Zarubin

Matthew Kenney

MATTHEW'S

summer dinner for six

GRILLED ZUCCHINI WITH SPICED ALMONDS AND TOMATO JAM

4 tablespoons whole blanched almonds
¾ teaspoon cumin
¼ teaspoon paprika
¼ teaspoon cardamom
¼ teaspoon allspice
6 tablespoons extra-virgin olive oil
1 small sweet onion, grated
2 cloves garlic, minced
¼ teaspoon crushed red-pepper flakes
½ teaspoon cracked black pepper
3 tablespoons lemon juice
5 tablespoons chopped coriander, plus 6 long sprigs
Salt and black pepper to taste
6 small zucchini, sliced lengthwise, ¼-inch thick
8 tablespoons tomato jam (recipe below)

Preheat oven to 350 degrees. Toss almonds with ¼ teaspoon cumin, the paprika, cardamom, allspice, and 1 tablespoon olive oil in a bowl. Toast in oven on a cookie sheet until lightly browned (about 12 minutes). Cool.

In a large bowl, combine the onion, garlic, red-pepper flakes, cracked black pepper, ½ teaspoon cumin, 5 tablespoons olive oil, 1 tablespoon lemon juice, and 3 tablespoons coriander. Season with salt and pepper to taste. Add the sliced zucchini and marinate for at least 1 hour.

Preheat charcoal grill or broiler to medium-high heat. Grill both sides of zucchini until well charred and soft in the center. Toss with remaining lemon juice and coriander.

Arrange zucchini on plates, sprinkle with the spiced almonds, and dot with tomato jam. Drizzle some of the excess marinade around the plate and garnish with coriander sprigs.

TOMATO JAM

1½ tablespoons olive oil
¼ cup minced ginger
2 cloves garlic, minced
¼ cup cider vinegar
2 cinnamon sticks
2 cups tomatoes, peeled, seeded, and chopped
⅓ cup brown sugar
1 teaspoon toasted ground cumin
Pinch of ground cloves
¼ teaspoon cayenne pepper
Salt and black pepper
¼ cup honey

Heat olive oil in a heavy saucepan. Add ginger and garlic, and sauté until translucent. Add vinegar and cinnamon sticks; reduce by half. Add tomatoes, sugar, cumin, cloves, and cayenne pepper. Cook slowly for one hour or until all tomato juices have evaporated. Season with salt and pepper to taste. Add honey and stir until jam is shiny. Remove cinnamon sticks and reserve jam at room temperature.

LAMB WITH AN OLIVE-AND-PINE-NUT SAUCE

½ cup olive oil
2 lemons (preserved if available), cut into ½-inch slices
2 cups coriander, plus 1 tablespoon roughly chopped for garnish
2 teaspoons chopped ginger
Pinch crushed red-pepper flakes
1 teaspoon freshly ground white pepper
2½ pounds boneless loin of lamb
Salt and pepper
Olive-and-pine-nut sauce (recipe below)

Plate, Rooms & Gardens

ROASTED PEACHES AND APRICOTS.

In a large bowl, mix together the first six ingredients. Add lamb, cover, and set in refrigerator for 6 to 24 hours. Preheat oven to 450 degrees. Remove lamb from marinade and season with salt and pepper. Heat nonstick skillet over medium-high heat and sear lamb until brown. Roast lamb in oven for about 5 minutes. Remove lamb from pan and set aside a few minutes.

Slice lamb. Drizzle olive-and-pine-nut sauce over lamb and garnish with coriander.

OLIVE-AND-PINE-NUT SAUCE

3 tablespoons extra-virgin olive oil
5 tablespoons grated white onion
1 teaspoon minced garlic
1 tablespoon minced ginger
Pinch of crushed red-pepper flakes
Pinch of saffron
⅓ cup sliced picholine green olives
⅓ cup toasted pine nuts
3 tablespoons lemon juice
3 tablespoons honey
1 quart chicken stock, reduced to 2 cups
2 tablespoons butter
1 teaspoon chopped parsley
1 tablespoon chopped coriander
Salt and black pepper

Heat olive oil in a saucepan. Add onion, garlic, and ginger, cooking until onion just begins to brown. Add red-pepper flakes, saffron, olives, and pine nuts. Deglaze with lemon juice. Add honey and stock, then reduce by half over medium heat. Finish sauce with butter, parsley, and coriander. Salt and pepper to taste.

VEGETABLE COUSCOUS

2 cups chicken stock
1 medium carrot, ¼-inch dice
1 red bell pepper, ¼-inch dice, seeded
1 red onion, diced
1 zucchini, ¼-inch dice
2 teaspoons olive oil
Small pinch saffron
1 tablespoon turmeric
2 cups medium-grain couscous
Salt and black pepper
4 tablespoons chopped parsley

Bring the stock to a simmer in a saucepan. In a sauté pan, sweat vegetables in oil until tender. Add saffron, turmeric, and stock. Place the couscous in a bowl and stir in the vegetable-stock mixture. Cover with plastic wrap for about 15 minutes. Fluff couscous with a fork and season to taste with salt and pepper. Garnish with parsley.

WHITE PEACHES AND APRICOTS ROASTED WITH CARDAMOM

6 small white peaches (yellow peaches if white are unavailable)
6 apricots
1 tablespoon lemon juice
4 tablespoons sweet butter
1 cinnamon stick
Very small pinch ground cloves
1 tablespoon lemon zest, grated
1 tablespoons ground cardamom
2 tablespoons honey
3 tablespoons sliced toasted almonds
Cardamom pods
Mint leaves
Sweet ricotta (recipe below)

Preheat oven to 400 degrees. Peel and quarter peaches, removing pits. Halve the apricots, removing pits. Rub fruit gently with lemon juice to prevent discoloration. Melt the butter in a saucepan and add the cinnamon, cloves, zest, and cardamom. Cook over low heat about 15 minutes. Toss the fruit with the spicy butter mixture in a roasting pan. Bake in oven for 20 minutes or until fruit begins to soften and browns lightly.

Arrange the fruit on plates or a platter and drizzle with honey. Garnish with almonds, cardamom pods, and mint. Serve with sweet ricotta.

SWEET RICOTTA

1½ cups ricotta
3 tablespoons sugar
1 tablespoon lemon juice
1 teaspoon lemon zest, grated

Whip all the ingredients until the sugar has dissolved and the texture is smooth and no longer grainy.

Photograph by Melanie Acevedo

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Light beers don't have to be *lite* beers: Any one of these warm-weather barbecue brews—from Germany, Belgium, and, yes, Brooklyn—won't mow you down. By David Edelstein

Cold Ones

In summer, people like a good "lawn-mower beer." You cut the grass, you pop open a brew, you recline on the Barcalounger (your gut protruding from your sweaty T-shirt), and switch on a ballgame. This is a beer you hold in the hand you're not using to flip burgers on the grill. Most American "lite" pilsners—Bud, Coors, Rolling Rock—fit this watery profile. But in hot weather, even those of us who turn our noses up at lawn-mower beers crave something fizzier and more quenching than the bitter, high-density monsters we savor the rest of the year.

The challenge is to come up with summer beers that are light-bodied but full-flavored, that don't vanish from the palate like tap water—that exit gracefully, not guiltily. This is not, however, the season for syrupiness. You want a beer that's tingly and mouth-cleansing with a restorative acidity. You want a beer that harmonizes with salads and fresh vegetables and grilled seafood.

COOL FUEL FOR GRASS CUTTERS.

Puzzled, I sat down for a marathon summer-beer tasting at d.b.a. (41 First Avenue, near 3rd Street), that splendid temple of suds in the East Village. Helping out were co-owners Ray Deter and Dennis Zentek; Ray's wife, Cathy; and the estimable brewer Garrett Oliver, somewhat morose because his own summer beer (Brooklyn Brewery's **East India Pale Ale**) wasn't bottled in time to be included here. (Apparently, the Bureau of Alcohol, Tobacco and Firearms didn't fancy the word *bold* on the label—the sort of anecdote that brings out the G. Gordon Liddy in me.)

We began with **New Amsterdam Blonde Lager**—which would be better called *Reddish Lager With Blond Highlights.* It smells deliciously of fruit and hops. The flavor is pleasantly balanced between bitterness and malt until—it drops out. Folds its cards. More timid still is **Pete's Wicked Summer,** described on the label as "pale ale with a hint of natural lemon flavor." We weren't upset when we didn't taste the lemon, but we didn't taste much else.

We did discover an enticing summer lawn-mower lager from Belgium. The newish **Bel Pils** is straw-colored and a bit sulfury in the nose, with what Garrett Oliver called "sizzling pinpoint carbonation"—its bubbles seeming to syringe its flavor into the palate. Crisp, lively, it would make a marvelous foil for salad or lobster.

The Belgians also make white, or *wit,* ales that go easy on the hops but have gobs of flavor. The best is **Celis White,** from a brewery run by Belgians in, of all places, Austin, Texas. It's made with raw wheat and unmalted barley, plus coriander and orange peel. The beer is soft and honeyed; the orange lingers dreamily on the palate, like nectar.

Rogue Mo Ale, from the usually terrific Oregon brewer, pours out cloudy and viscous and smells like a French cathouse. We tasted apple cider, apricot, orange peel, and ginger; then the ale took an unexpectedly bitter turn, betraying its Pacific Northwest origins with a spurious flurry of hops. A flat, inharmonious experience, but more invigorating than **Wit,** a Manhattan-made, Belgian-style white that starts out promisingly spicy and orangy but does a fast fade into blandness.

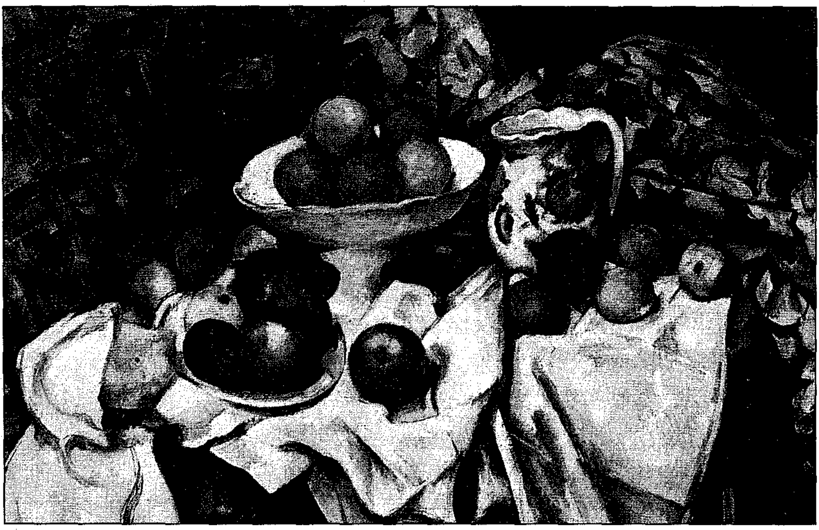
A great barbecue beer? Try Belgium's **Saison Dupont,** a "farmhouse" ale that comes in big, corked bottles and pours out with an astoundingly frothy head, like shaving cream. The ale is cloudy, fizzy, citric, with a balanced hop attack; it's a symphony in a light package. Something to serve with Japanese barbecued swordfish or grilled chicken. Don't drink it too cold, though—it peaks at around 50 degrees, maybe twenty minutes out of the fridge.

Germans, in summer, drink wheat beers, lighter than all-malt lagers and often served with a slice of lemon. Real German Hefeweizens use a distinctively spicy yeast that conjures up cloves and apples—even bubblegum. The famed **Schneider Weisse** arrives in New York in a few weeks; meanwhile, **Edelweiss, Ayinger,** and **Hacker-Pschorr** brew vivid examples of the style. American wheat beers don't use the same yeast; I find them—even from such great brewers as **Anchor** and **Anderson Valley**—ho-hum. The most bizarre American Weizen we tried is by **Coors.** The color is ferric, and the stuff tastes like caramel, butter, and bananas. You might want to boil it down and drizzle it over ice cream.

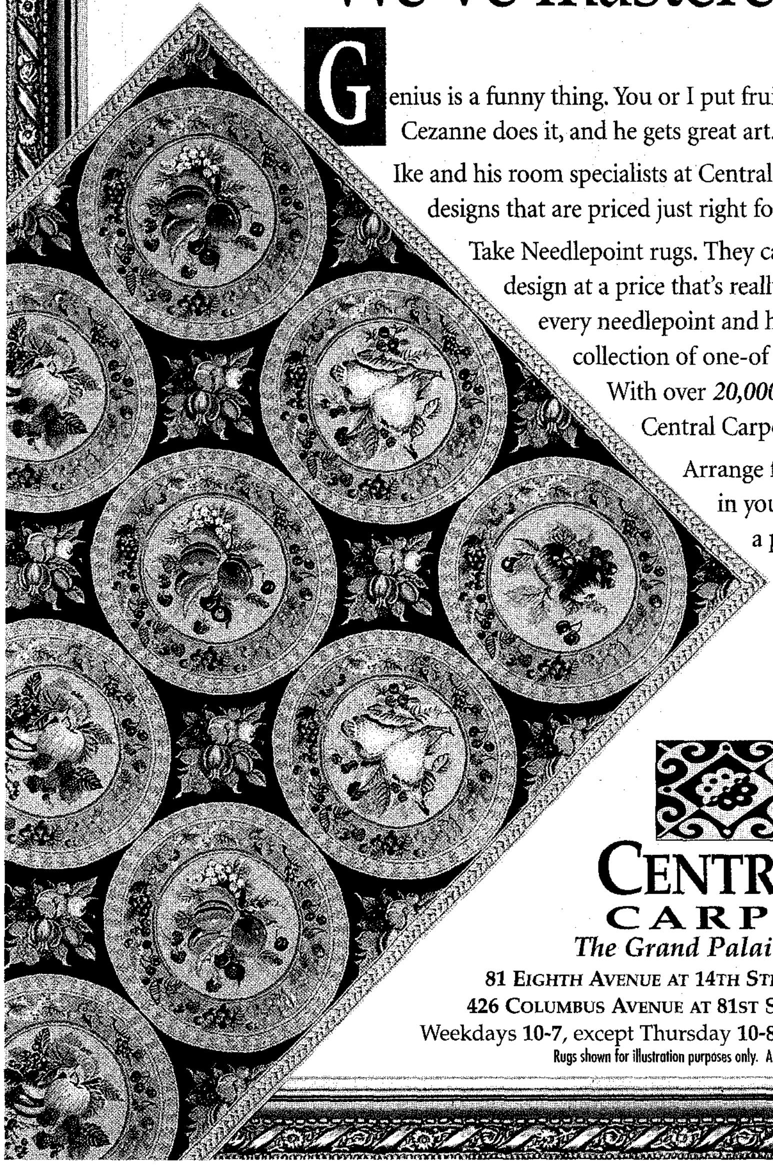
Dark (or *Dunkel*) wheats give you a bit of roasted malt with the light, quenching body. In the past, **Samuel Adams Dark Wheat,** a late-spring specialty, has had a bubblegum nose and a sharp flavor. But in this year's version, the malt has been upped, the yeastiness softened. The whole is as wan as fizzy caramel. A few German Dunkelweizens were more to our liking. **Edelweiss** is madly flavorful, like banana Turkish taffy. Less dramatic but no less delicious is **Hacker-Pschorr,** with a citrus-and-smoke character that would be perfect with barbecue. On occasion, you can find superb German-style wheat beers at the **Zip City** brewpub (3 West 18th Street).

Finally, let's get weird. Those Belgians brew sour, wild-yeast wonders that prove especially enlivening on hot days. If you want to provoke conversation, try **Boon Gueuze,** a tart lambic with barnyardy hints of hay and livestock. I know this isn't much of a come-on, but I find this beer's funky nuances addictive. **Rodenbach Grand Cru** is fascinating: intensely sweet and sour, crab-appley, almost vinegarlike. A beer this complex works its way deep into your palate and your imagination. ▬

Photographed by Reed Davis



Cezanne mastered still lifes.
We've mastered floors.



Genius is a funny thing. You or I put fruit together and we're lucky to get fruit salad. Cezanne does it, and he gets great art.

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Ignore the reputation: Nothing's wrong with seeing the world through rosé-colored glasses. A few choices—white, red, and otherwise—to keep you crisp and dry in the warm months. By Alexis Bespaloff

Sweetness and Light

I once interviewed the top sommeliers of Paris on the subject of matching classic dishes with selections from their extensive wine lists, and their choices reflected the most subtle nuances of taste. But when I asked these guardians of great restaurant cellars to suggest an all-purpose white, most of them picked **Sancerre**—a lively and assertive Loire wine made from the Sauvignon Blanc grape.

The pungent, herbaceous aroma and taste of Sancerre (and many other Sauvignon Blancs), coupled with its crisp acidity, make this wine a dependable choice with many summer dishes, especially the main-dish salads and highly seasoned foods featured in these pages, which are likely to overwhelm most white wines.

It's a common misconception that a vinegar- or lemon-based dressing will make the accompanying wine taste sour. The actual effect is exactly the opposite—the intense acidity of the dressing will make most wines taste flat and lifeless by comparison. So, if you serve wine with Alfred Portale's Lobster-Pasta Salad or Claude Troisgros's Crabavocat Salad, it's best to choose one with relatively high acidity, such as Sancerre. The wine's refreshing acidity prepares the palate for the next bite and balances the tastes of rich foods.

Pink drink: The 1993 Cinsault Rosé.

Sancerre, which is bottled young and rarely aged in wood, provides a particularly clear example of Sauvignon Blanc's fruit and acidity. Among the better 1993s available here, at $13 to $18, are those of Jean-Paul Balland, Bailly-Reverdy, Vincent Delaporte, Lucien Crochet, Michel Redde, Prosper Maufoux, and Clos de la Perrière of Archambault.

More than 200 California wineries now make **Sauvignon Blanc,** but most of these are made in a more serious manner that emphasizes weight and wood rather than lively acidity and intense fruit. Some wineries blend in the Sémillon grape to soften the taste of Sauvignon Blanc; others age the wine in oak to add complexity. A number of wineries prefer to bottle a lively, assertive wine that approximates the style of Sancerre, and these are good choices for summer meals. Note that California Sauvignon Blanc may be labeled as such or as Fumé Blanc—the names are interchangeable and simply reflect the vintner's whim, not the style of the wine in the bottle.

Look for such 1993s as Buena Vista ($8) and, at $10 or $11, Estancia, Merryvale, Kunde Estate, and Clos du Bois; the 1994 Voss ($10) is another good example. In addition, two well-made 1993 Sauvignon Blancs, priced at only $6 or so, come from R. H. Phillips and Woodbridge (which is owned by Robert Mondavi).

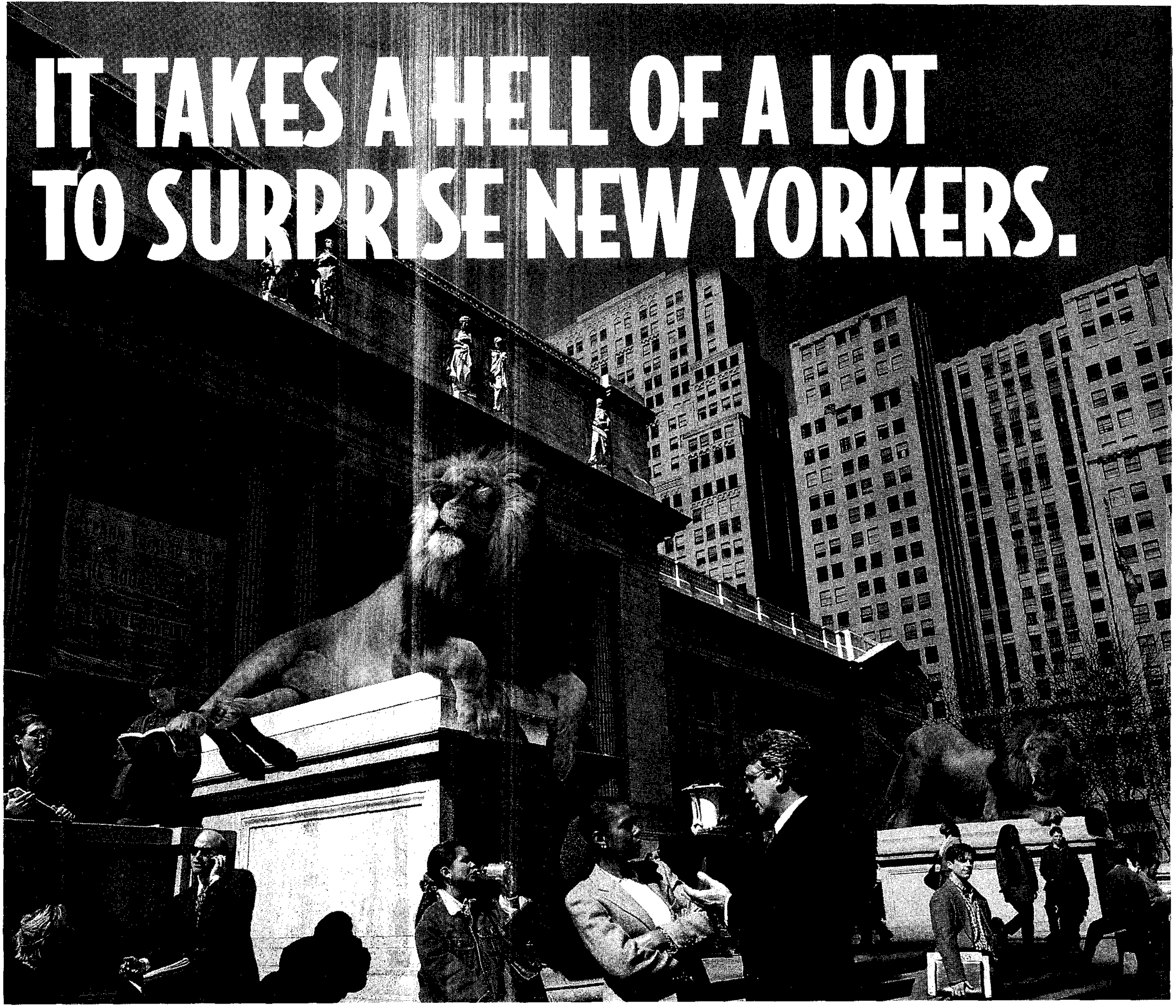
And two good values from Chile, both from the 1994 vintage, are the distinctive Santa Rita Reserva ($7), one of the most aromatic Sauvignon Blancs around, and the light, crisp Undurraga ($6).

Their déclassé reputation be damned, **rosés** and pink wines (such as a slightly sweet White Zinfandel) are appealing choices on a summer afternoon, whether for casual sipping or to accompany picnics. The relatively dry 1994 White Zinfandel of Woodbridge ($6) is a good example, as is the slightly sweeter 1994 of Beringer ($7). Dry, flavorful rosés from the south of France, at $6 to $7, include the 1993 Syrah Rosé from Réserve St. Martin and Fortant de France and the 1993 Cinsault Rosé from Les Jamelles. An intriguing California rosé is the dry, crisp 1993 Vin Gris de Cigare of Bonny Doon ($10).

The ideal summer red should be light-bodied and appealing, but with enough character to be interesting. **Beaujolais** fits the bill—a charming, aromatic red with enough acidity to complement and enhance most dishes. What's more, it can be served cool, so that it combines the flavor of a red with the refreshing qualities of a white. The best Beaujolais is almost always the youngest, so look for the 1994 Beaujolais-Villages of Georges Duboeuf, Louis Jadot, and Prosper Maufoux, already on retail shelves at $9 or so. Such 1994 Beaujolais *crus* as Morgon, Chiroubles, Brouilly, and Fleurie, which cost $2 or $3 more, will soon be available.

California **Zinfandel** is another charming red with a distinctive berrylike aroma and taste. Zinfandel has more weight and texture than Beaujolais, and might be a better choice with grilled meats and chicken. A number of Zinfandel producers make a rich, complex, long-lived red that is meant to compete with Cabernet Sauvignon. For summer, however, the best choices tend to be those that emphasize generous fruit and a supple texture. Among the most enjoyable bottlings are the 1993 Ravenswood Vintner's Blend and the 1993 Seghesio (about $10 each). Other attractive Zinfandels, at $12 to $15, are the 1993s of Franciscan, De Loach, Preston, and Quivira and the 1992s of Clos du Bois and Dry Creek.

Buffets and large dinner parties may call for moderately priced reds. Inexpensive Cabernet Sauvignons are made throughout the world, but why not try **Merlot** instead? Merlots tend to be lighter and more likable than Cabernets, and because they're lower in astringent tannins, they may be served cool. Some cheap Merlots can be thin and vegetal, but others are perfectly enjoyable. From France's Pay d'Oc region, try the 1993 Merlots of Dulong, Fortant de France, and Labouré-Roi (about $6); for $1 or $2 more, you'll find the 1993 Merlots of Bolla, from Italy, and Oxford Landing, from Australia. ■



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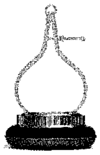

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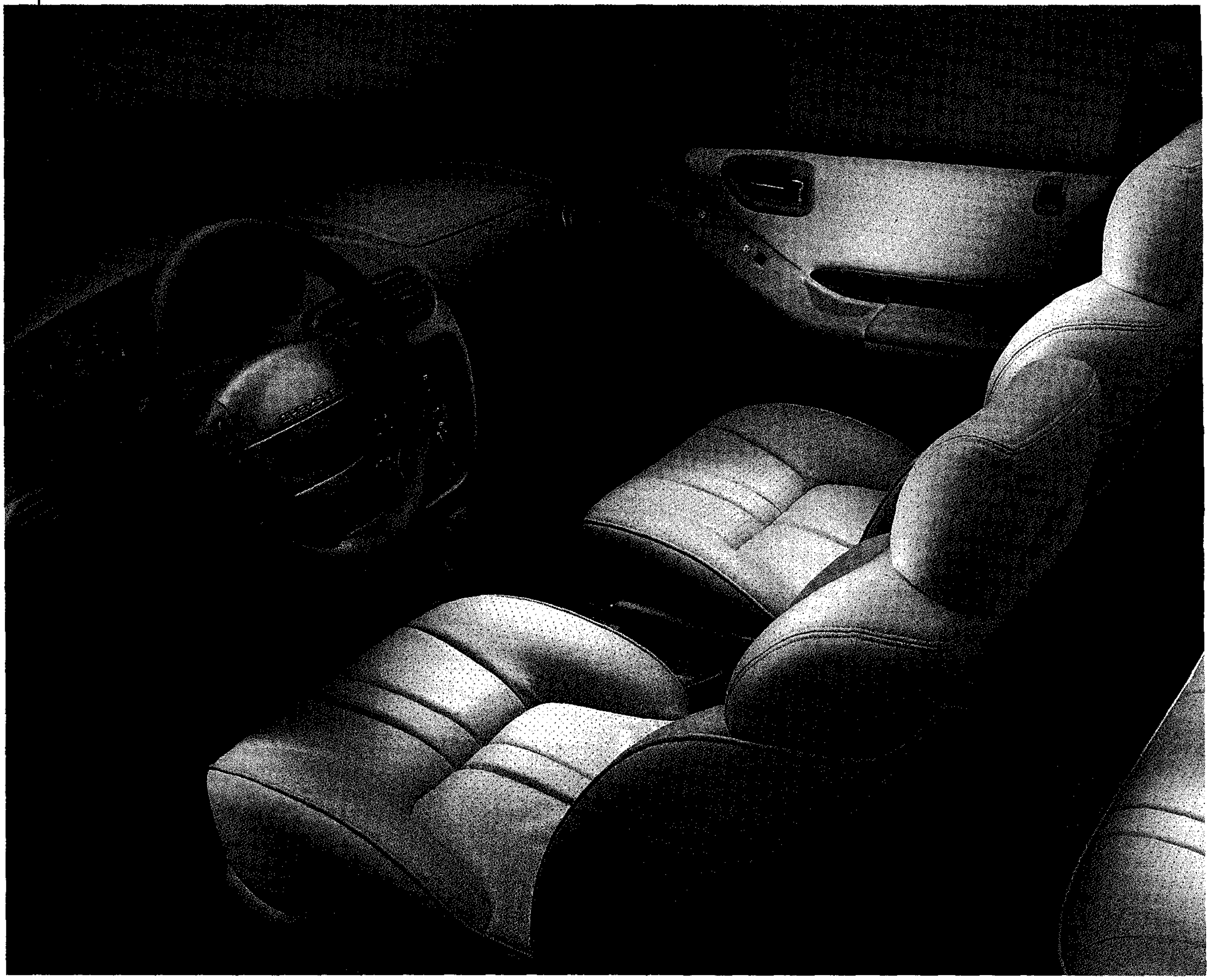

orward design. Our latest, most
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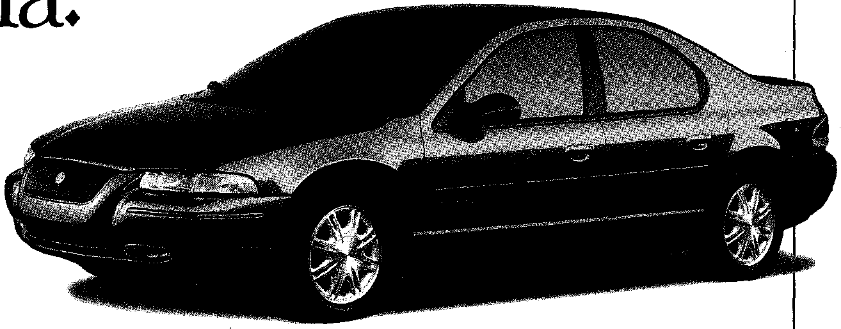
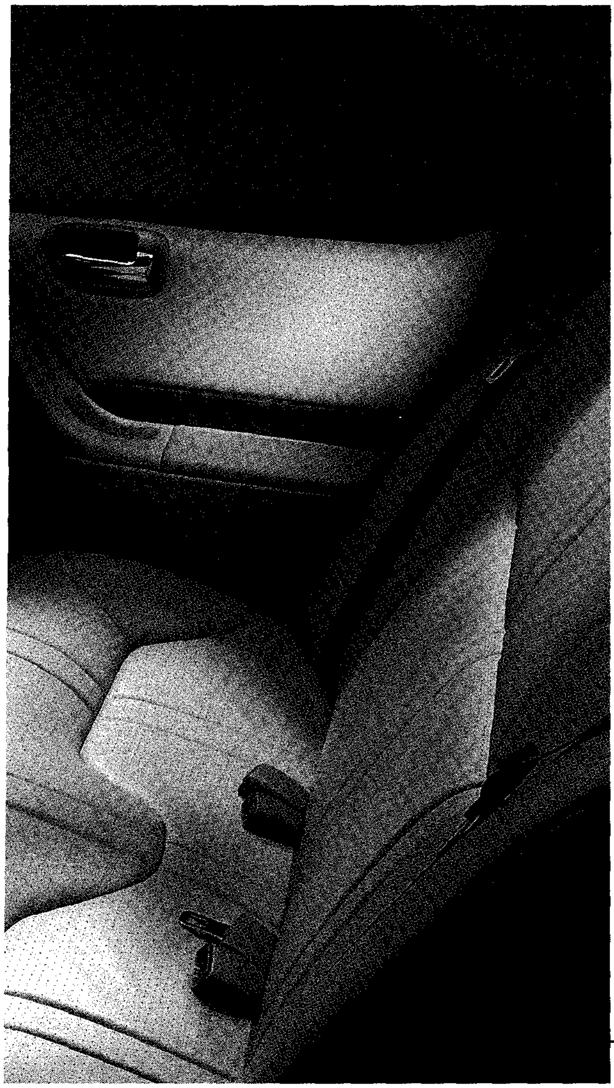


r five, designed by computer mapping to reduce driving fatigue over long trips. Dual air bags.† A climate control



system that uses CFC-free refrigerant. An available sound system that's truly awesome with eight speakers and 100 watts of power. What's the point of being free of claustrophobia if you can't kick back and enjoy it? And in Cirrus, you can kick back very comfortably for about $17,970* including destination charge.

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The Brunch-Nic

($18.95 per person)

The Vinegar Factory,
431 East 91st Street; 987-0885

What's inside: plastic utensils rolled up in a paper napkin.

MENU:

Three types of smoked fish garnished with cucumbers, capers, olives, and cornichons • Bagel and cream cheese
Snap-pea salad with sesame dressing • Carrot and celery sticks
Fresh fruit • Cookies
Fresh-squeezed orange juice

Fourth-of-July Basket

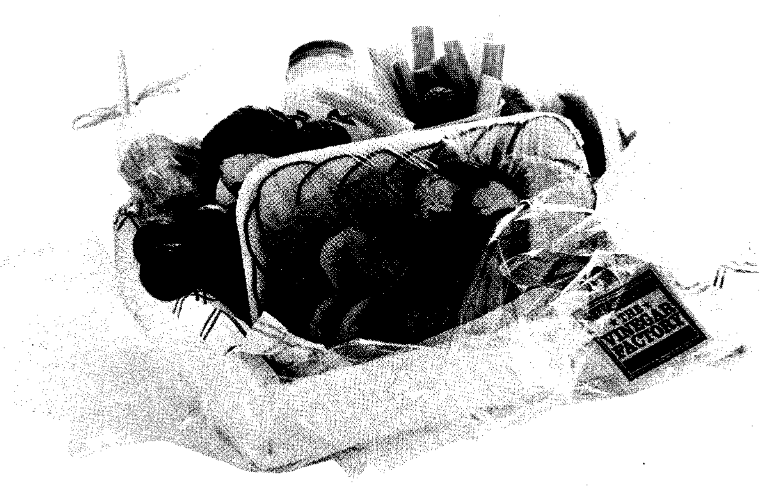
($65 for two people)

Word of Mouth, 1012 Lexington Avenue,
at 72nd Street; 734-9483

What's inside: plastic plates, cups, and utensils, lots of paper napkins.

MENU:

Fried chicken • Asparagus with vinaigrette • Potato-and-egg salad • Stilton and Cheddar wedges, rolls, and a bunch of white grapes • Brownies • Two bottles of Word of Mouth–brand water



Roll out the blanket. Seven *haute* spreads for hot weather that give new meaning to the concept of eating out. (Be sure to call ahead; each place needs 24 hours' notice.)

Absolutely Prefab

The Bistro Basket

($23 for two people)

Cucina & Co.
MetLife Building, 200 Park Avenue,
near 45th Street; 682-2700

What's inside: a plastic checked tablecloth, paper napkins and plates, plastic cups and utensils, salt, pepper, mayonnaise packets, and straws.

MENU:

Salad Niçoise and petit pain
Grilled herbed breast of chicken on couscous
Fresh-fruit salad • Brownies and cookies
Choice of soft drinks or mineral water

The Kiddy-Special Box

($10.95 per person; minimum order is two)

HUDSON CATERERS CAFE, 145 HUDSON STREET, NEAR BEACH STREET; 925-7200

What's inside: a paper plate and a paper napkin.

MENU:

Grilled chicken drumsticks
Cream-cheese-and-strawberry-jelly roll-ups
Roasted sweet carrot sticks
Chocolate-chip cookies and gourmet lollipops
Martinelli's apple juice

The Jitney Basket

($60 for two people)

CAMPAGNA, 24 EAST 21ST STREET; 460-0900

What's inside: plastic cups, utensils, and plates; paper napkins; and two large plastic garbage bags. (A refill is $40.)

MENU:

Fresh pea soup and breadsticks • Chopped Madison salad
Penne with fresh tomatoes, olives, capers, basil, mozzarella, and roasted peppers • Four assorted mini-focaccia sandwiches
Caponata • White-bean salad • Raspberry-hazelnut tarts • Biscotti
Two San Pellegrino soft drinks
One large bottle of San Pellegrino mineral water

The Central Park Concert Basket

($130 for two people)

NONNA, THE GALLERIA, 115 EAST 57TH STREET; 826-1021

What's inside: a gingham tablecloth, matching cotton napkins with rings, stemmed plastic glasses, plastic plates and utensils, salt and pepper shakers, and a candle in a glass pot.

MENU:

Goat cheese wrapped in grape leaves with roasted wild mushrooms
Roast garlic crisps • Confit of salmon with a tomato-herb compote
Bulgur-olive-and-pepper salad • Endive salad with vinaigrette
Rosemary-and-Sicilian-olive focaccia
Blueberry bread-and-butter pudding • "Chocolate Death" cake
One large bottle of San Pellegrino mineral water

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($45 for two people)

TONY MAY'S HOSTARIA TO GO; 914-939-1360

Can be picked up at San Domenico, 240 Central Park South (at West 59th Street), or at 25 South Regent Street, Port Chester (Westchester County).

What's inside the polystyrene cooler: stemmed plastic glasses, plastic utensils, paper napkins, paper plates, and a large plastic-lined paper tablecloth.

MENU:

Olives and Parmigiano Reggiano
Eggplant parmigiana • Bean-and-tuna salad • Fennel salad
Tomato salad • Grilled endive
Roasted peppers • Homemade rosemary grissini
Savory cheese tart • Rustic salami bread
Torta caprese (chocolate-almond cake) • Mineral water

Photographed by Reed Davis

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BY CORKY POLLAN

BOOMBASTIK
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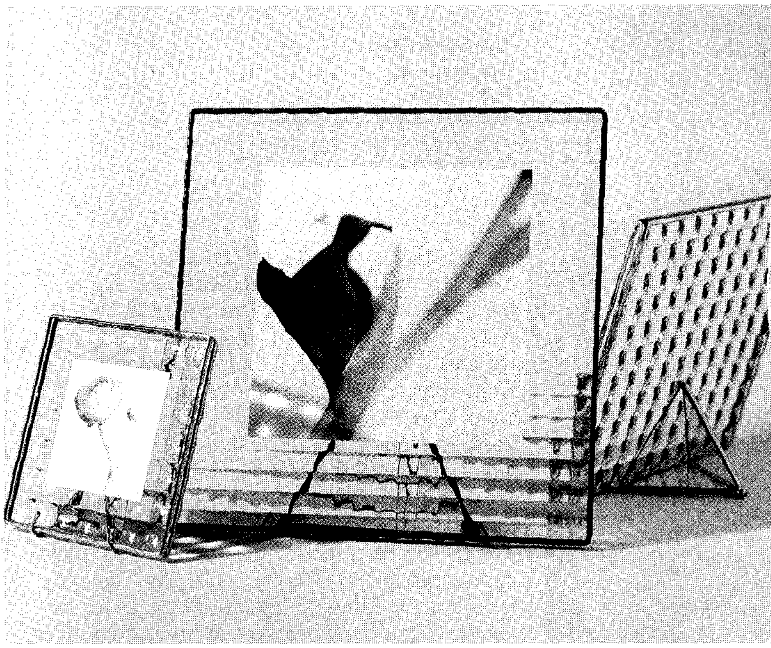
Spare Parts

When one hears a name like Boombastik, one expects lots of flash. But this store isn't for the club crowd; it's too stark and monochromatic. Ike Rodriguez is responsible for the shop's interior, with its brushed-steel floor and cable-hung shelves. He, along with partner Tracey Toth, designs and manufactures the spare separates. Though the silhouettes are classic with the accent on comfort, the fabrics are edgy: light wool gauzes, polyurethane twills, and satins. (From $48 for a satin skirt to $189 for summer-weight wool slacks to $250 for a poly-twill jacket.)
BOOMBASTIK/*204 Seventh Avenue, near 22nd Street/620-8180*

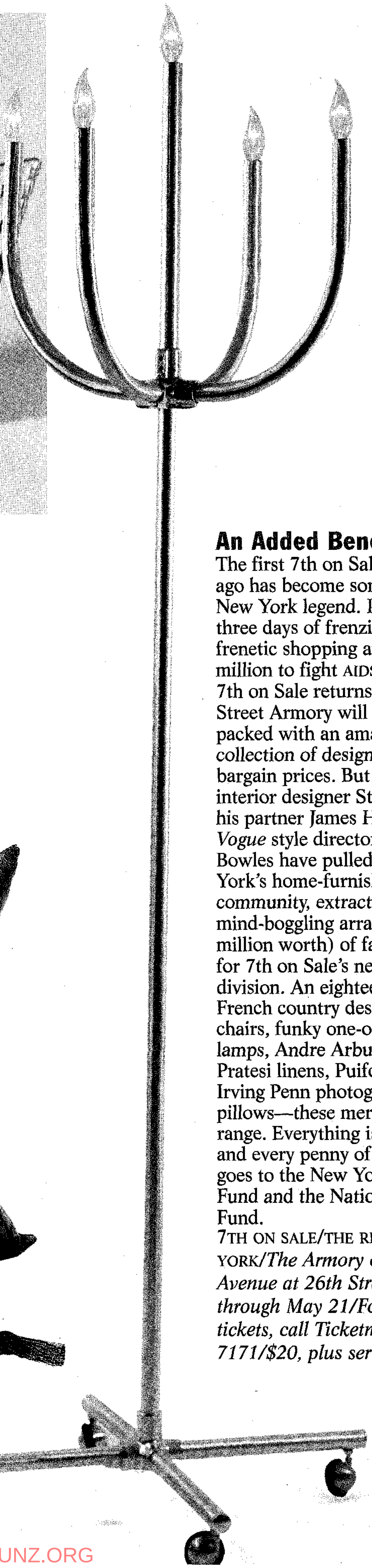
Photographs: this page, Sherrie Nickol; opposite, top left, Ann Stratton; right, Jonathan Gross.



Minimum Requirements

These frames are barely there, but the glass and lead-aluminum that are do their job rather stylishly. They stand on tiny metal easels and are made just over the bridge in Brooklyn ($40 to $65).

HINTON & COMPANY/*108 Wooster Street/343-2430*



An Added Benefit

The first 7th on Sale five years ago has become something of a New York legend. It inspired three days of frenzied and frenetic shopping and raised $4.2 million to fight AIDS. On May 18, 7th on Sale returns, and the 26th Street Armory will again be packed with an amazing collection of designer clothing at bargain prices. But this year, interior designer Stephen Sills, his partner James Huniford, and *Vogue* style director Hamish Bowles have pulled together New York's home-furnishings community, extracting from it a mind-boggling array ($1.2 million worth) of fantastic stuff for 7th on Sale's new home division. An eighteenth-century French country desk, Knoll chairs, funky one-of-a-kind lamps, Andre Arbus drawings, Pratesi linens, Puiforcat silver, Irving Penn photographs, antique pillows—these merely hint at the range. Everything is wholesale, and every penny of the proceeds goes to the New York City AIDS Fund and the National AIDS Fund.

7TH ON SALE/THE RETURN TO NEW YORK/*The Armory on Lexington Avenue at 26th Street/May 18 through May 21/For hours and tickets, call Ticketmaster, 307-7171/$20, plus service charge*

Laurie Metcalf and Tom Irwin in *My Thing of Love.*

THEATER JOHN SIMON

Shallow Depths

'My Thing of Love' drowns in platitudes; 'On the Waterfront' sinks without a trace.

AT **My Thing of Love,** THE PROGRAM LISTS ONE DIrector and cast; an illustrated article inside the program lists a substantially different cast; and yet another article in the *Times* introduces a new director. But once Alexandra Gersten's marital farce gets under way, we quickly stop worrying who is, or was, who. What's clear is that this is a play that made it to the stage only because it was too dumb for television.

Elly discovers that her husband, Jack, has been cheating on her with a girl called Kelly. There is a fight and a threat of divorce, but Elly decides just to spend the weekend at her friend Eve's. With Elly out of the house, Kelly comes for a night of love in the conjugal bed; earlier, she popped in on Elly just as an inept school supervisor dropped in to discuss the problems with one of Elly's daughters. Jack, having started to break off with Kelly, changes his mind and has the aforementioned night of blissful adultery in the aforementioned bed. As the two wake up mother-naked next morning, we and they find that Elly has been watching Kelly and hubby asleep in each other's arms from a bedside chair as she munches her favorite cereal. So as not to spoil the suspense, I won't give away the brand.

The author, whom you may have encountered as an actress, won Chicago's coveted Joseph Jefferson Award for this, her first play, commissioned by Steppenwolf. The dialogue is no less plodding than the plotting; as for the characterization, what woman involved with a married man would casually call on his spouse, and what husband wishing to break off an affair would choose the marital bed for the kiss-off, and why would Elly spend half the night watching hubby and Kelly in postcoital slumber? "A green room can aggravate a creative child," says the highly literate school supervisor. Miss Gersten, who on the strength of this *Thing* is at work on several stage and screen commissions, must have grown up among solid-emerald walls.

As Elly, Laurie Metcalf gives a snake-pit performance as far over the top as it is beneath contempt; of the others, the Kelly of Jane Fleiss is most nearly human. I just wonder how Miss Gersten resisted calling Jack Smelly? John Lee Beatty's scenery revolves charmingly; your stomach may not.

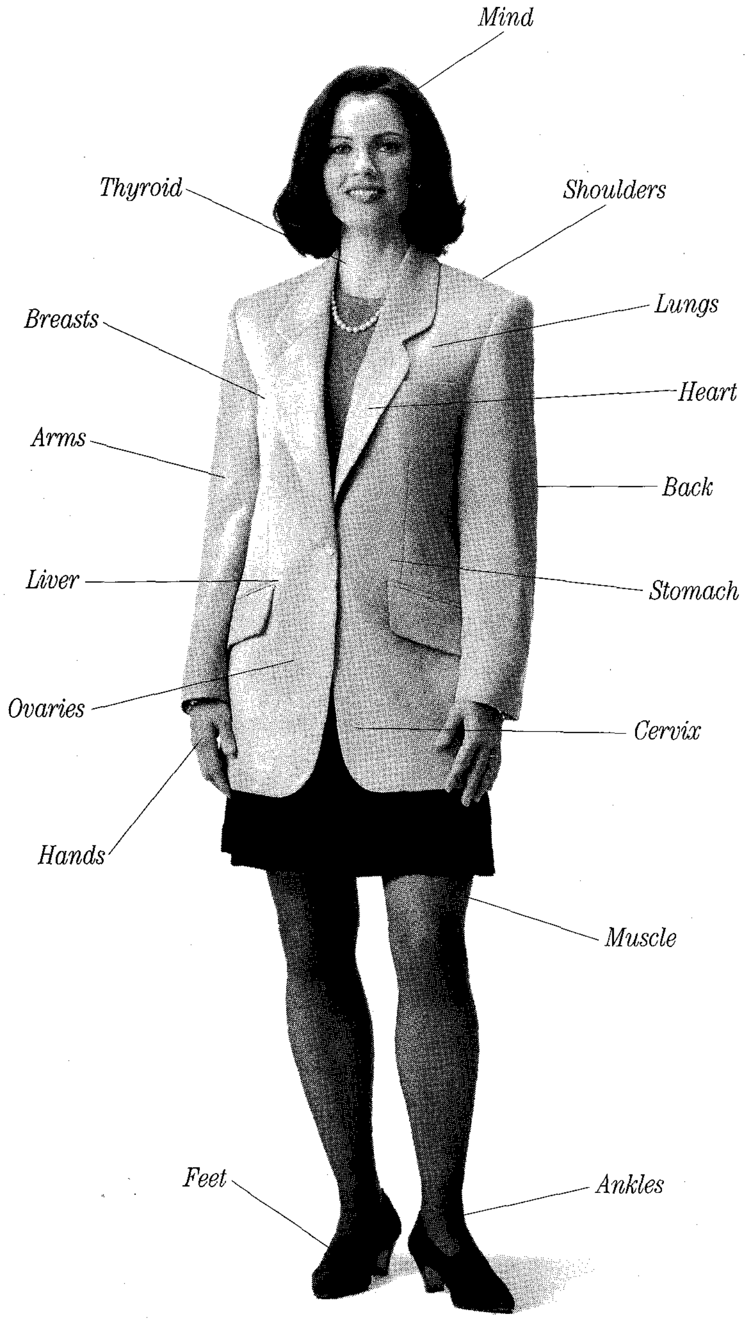
WHY ADAPT **On the Waterfront** FOR THE STAGE? Budd Schulberg wrote it first as a screenplay that—with Brando and a stellar cast directed by Kazan—became one of America's all-time favorite movies. The speech beginning "I could've been a contender" even made it into *Bartlett's.* Now Schulberg had to go and, with Stan Silverman, squeeze a play out of it. This Budd is not for you.

After getting short shrift from the reviewers, *On the Waterfront* promptly closed. It's not that the play was that awful, merely, when you can rent the movie for so much less, unnecessary. It cost $2.8 million to put on; Terry Kinney left early on, and Adrian Hall took over the direction from Gordon Edelstein; there was no big-name star. Films are not better than plays, only bigger, but for action that keeps shifting locales, the screen is the natural habitat.

So there I sat gaping at Eugene Lee's hypertrophic décor and the things it could do, including the industrial clatter with which it would change itself—or was that David Amram's music? The program promised that we would see "all the places . . . where dock workers and their families work, drink, worship, fight, live, and die." But if nearly $3 million can't convey that, what can a mere program note do? Still, the locations were easier to figure out than the purpose of the enterprise.

By the time I got to the show, even more actors had

Photograph by Carol Rosegg.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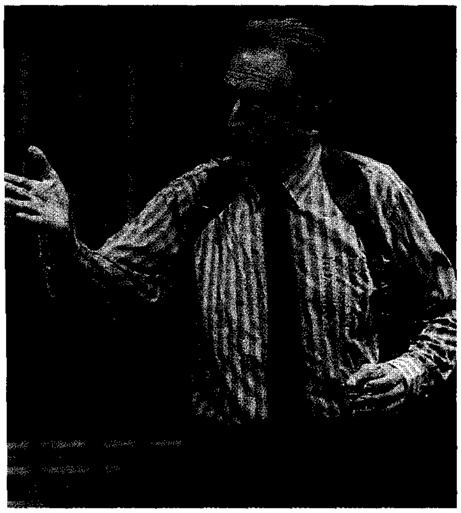
fled the sinking ship. But I still caught Penelope Ann Miller, radiant as the sweet, nun-educated Edie, who cannot accept the killing of her brother by the goons of the corrupt union boss Johnny Friendly—played to the hilt by Kevin Conway. Also remaining were George N. Martin as a pusillanimous priest and Ron Eldard as Terry, the stevedore who blows the whistle on both Johnny and his own brother, Charley. Personable and intelligent performer that he is, Eldard was not able to efface Brando's memory—that would be too much to ask—but he did manage to shunt Brando aside for the play's duration. David Morse's fighting Father Barry was short on force and urgency, and Michael Harney lacked Rod Steiger's inspired sleaziness. Well lit by Peter Kaczorowski and costumed by Ann Hould-Ward, the play still begged for Boris Kaufman's thrilling cinematography and Leonard Bernstein's nervous music. It could never have been a contender.

“. . . 'The Professional' turns government surveillance of the individual into a grotesquely hallucinatory farce.”

Pal Joey IS ONE OF THE GREAT, ALMOST FLAWLESS American musicals, and its concert revival by Encores! confirms the obvious. I would have preferred to see this boost given to some needier show—say, the last Rodgers and Hart collaboration, *By Jupiter*. Still, *Pal Joey* it was, and most pleasurable, too. As Joey, John O'Hara's scoundrel-hero, Peter Gallagher got nicely into the skin of this seedy-nightclub and hotel-bedroom performer extraordinaire. Appealing in his trademark deliquescent way, Gallagher was flavorously unsavory, unflappable amid his flagrant conversational gaffes.

As the two concurrent women in the present chapter of his life, there were Patti LuPone as the married, man-eating socialite on the prowl and Daisy Prince as the ingenue whose starry eyes become ever so slightly overcast. Miss LuPone managed the singing and acting with ease, but her upper-class accent sounded as phony as Joey's declarations of love. Miss Prince, though talented, seems to have taken her line about her sister, “She's very proud of her cooking and likes to see people eat,” for her subtext, and weighed in as an ingenue and a half. Of the pair of comic blackmailers played by Ned Eisenberg and Vicki Lewis, Miss Lewis was by far the better. As a columnist who (somewhat far-fetchedly) does a take-off on Gypsy Rose Lee, Bebe Neuwirth was pungently in her sweet-and-sour element.


Fritz Weaver in *The Professional.*

Photograph by Gerry Goodstein.

Outstanding bits were contributed also by Arthur Rubin in a bravura tenor number, and by the agile and winsome Lori Werner as the Kid. Rob Fisher and the Coffee Club Orchestra played with their customary suavity, and Terrence McNally's concert adaptation, Joey McKneely's dances, and Lonny Price's staging all hit the mark. But next year could we, please, have *By Jupiter*?

CONSTANCE CONGDON'S **Dog Opera** CONCERNS THE AFFECTIONATE relationship between Madeline, an overweight, heterosexual grade-school librarian, and Peter, a hapless homosexual unlucky in love. It is a variation on a well-known topic: Think *Berlin Stories* and its sundry stage and screen versions, think *Darling*, and so on and on. Miss Congdon's only new twist is bringing in, rather casually, AIDS. She also adds the totally unintegrated story of a male hustler, Jackie. Otherwise, it is the old tale of two people made for each other but separated by their sexual preferences.

It's as two-dimensional as a picture postcard, but there is some chirpy, snippy dialogue. A lot depends on whether you find it funny if the hero, watching a gay porn movie on his VCR, looks into his underwear and addresses his limp organ, “I rented this movie for you, but I'm not going to rent any more if you don't stay awake to watch them.” One scene, however, in which Madeline visits her nerve-racking mother, works as a comic vignette.

Kristine Nielsen and Albert Macklin are amiable as the near-lovers, but as their elders, Sloane Shelton and Richard Russell Ramos are better yet in multiple roles. Kevin Dewey, as Jackie, cannot even be heard. Gerald Gutierrez has directed slickly, but the Public Theater must be feeling the crunch: This is the second play in a row on a virtually bare stage, even emptier than Miss Congdon's writing.

THE SERBIAN PLAYWRIGHT AND SCREENWRITER DUŠAN KOVAČEVIĆ has written some brilliant plays and screenplays, but **The Professional,** now at Circle Rep, is not quite in their league. The play's idea is magnificent: I can divulge no more than that it turns government surveillance of the individual into a grotesquely hallucinatory farce. And it is in the best Kovačević mode—absurdist comedy with tragic overtones. But the writing, at least in Bob Djurdjević's adaptation, is not compelling enough. The characters remain underdeveloped, and the plot elements do not come together with a final lightning zing.

But there are some striking moments in this Belgrade confrontation between a book editor and a mysterious stranger, which would be even more effective if Jonathan Hogan, as the former, weren't so ineffectual and utterly American. Fritz Weaver is much more persuasive as the stranger, and Jan Maxwell contributes a handsome presence as the secretary. Edward T. Gianfrancesco's set is downright aromatic in its authenticity, but it cannot quite cope with an opening cemetery scene placed confusingly in the back. Regrettably, too, Peter Craze's direction is somewhat stilted. Still, if you want to get acquainted with an important writer—for some of whose stronger works I hope we won't have to wait too long—here is your chance.

ELIZABETH EGLOFF'S **Phaedra** DROVE ME OUT OF MY SEAT—and very nearly out of my skin—in fifteen minutes flat. The Hippolytus story is here turned into total mindlessness, which the author mistakes for either surrealism or wit, though it is only sky-high pretension and vertiginous vacuity. Sample dialogue: “I want you to put my piano in a tree.” “Why in a tree?” “So I can play it. I want you to take the robin out of the tree, and put the piano in.” Or (in verse): “The king is away, the queen's a soufflé, and the prince is in love with a hind.” Or: “Your hand! You bit off your hand!” “This is an apple; where did you get the idea it was my hand?”

There is also horrendous acting by the likes of Randy Danson, Mark Smaltz, Fanni Green, and David Greenspan. Yet Miss Egloff, whose other plays are scarcely better, keeps getting grants, awards, and productions. It has come to this: People can no longer tell a writer's hand from a horse apple. ▬

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The Best of New York

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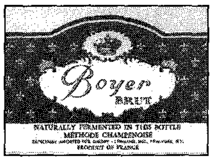

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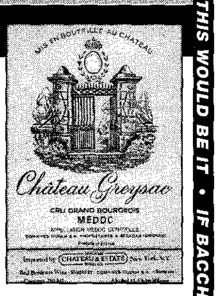

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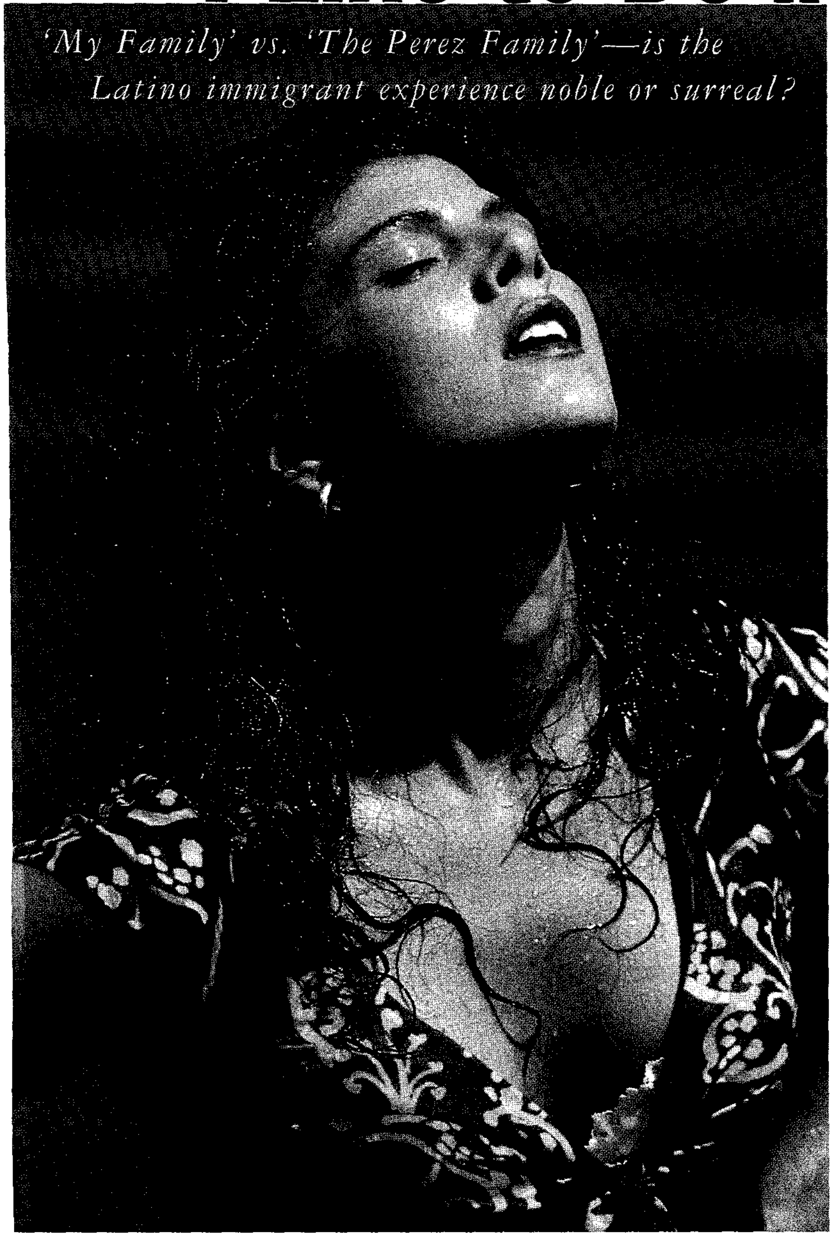
MOVIES DAVID DENBY

I Like to Be in America

'My Family' vs. 'The Perez Family'—is the Latino immigrant experience noble or surreal?



Marisa Tomei in *The Perez Family:* Ruby-lipped and dreamy, she's the sensual force behind this comic theater of disorientation.

THE IMMIGRANT'S JOURNEY TO AMERICA—THE drama of arrival and immersion in the swirling native stew—is obviously one of the central American stories. For the artist, however, it's a story full of traps. The immigration theme can fall all too easily into a series of archetypal events and moods—the dangers of the journey; prejudice and poverty in the new country; economic failure followed by success. Only an artist of real delicacy can avoid triteness and didactic redundancy. Of the two new versions of the immigration story, Latino division—**My Family** and *The Perez Family*—Gregory Nava's *My Family* is pretty much a calamity. Young children might learn from it, but for anyone above the moral age of 10, it's a stupefying experience. Some years after the Mexican Revolution, a peasant heads north, arrives in Los Angeles, marries a Mexican woman of deep religious faith, and raises a large family in the East Los Angeles barrio. The movie is built almost entirely around sunlit clichés and exemplary moments, both happy and sad. Whenever the story develops a little power, Edward James Olmos, narrating in his mossy drone, tells us things that we can see for ourselves.

Nava goes right down the center; he's incapable of surprising us. He simplifies the characters—to make them more universal, no doubt—and each member of the family represents a different possibility of Mexican-American experience. The father, sweating and shrugging, is an icon of Noble Toil; the mother illustrates Simple Religious Faith; and so on. The actors hit the same square emotions over and over again. Esai Morales plays the Bad Son in such a familiar, soft-edged style that we lose interest in him before the gringos gun him down. Showing up in the middle of the movie, Jimmy Smits relieves the tedium simply by conveying grown-up intelligence. Smits, with his bulky, forbidding forehead and dark eyes, seems a force of great good or great evil—we can't tell which. He holds himself in readiness; when Elpidia Carrillo, playing his young wife, brings him to life, the movie begins to breathe. Carrillo, however, immediately dies in childbirth, another victim of white indifference. It's not that such things don't happen to poor immigrants—they do. It's that Nava hasn't found a way of making tragedy anything more than an illustration of general principles.

In the end, *My Family* has all the moral interest and spiritual excitement of a foundation-grant application. It's a paint-by-numbers epic, a movie that enrages in a way that routine commercial hackwork does not. Why? Because vanity and complacency presided at its birth, as well as indifference to the hard work of entertaining an audience. The same movie has been made before; in one form or another, it will be made again. The institutions that sponsor it, such as *American Playhouse* and Francis Ford Coppola, will not suffer any damage to their self-esteem. They can always justify the boringness as an obligation to "tell the story of the people," a claim that, in the arts, is the first and last refuge of a faker.

The Perez Family, WHICH IS ABOUT CUBANS COMING TO MIAMI, is an altogether different affair. Mira Nair, the Indian-born, American-educated director of *Salaam Bombay!* and *Mississippi Masala,* does the immigration story the right way—eccentrically, as a sort of unstable comedy of confusion. In the past, I've complained about a kind of United Nations, family-of-man–ism in Nair's work. In *Mississippi Masala,* she assembled the elements of ethnic comedy without making them flow together. This movie flows—like lava, from the opening shot to the last. Stuart Dryburgh, who shot *The Piano* for Jane Campion, does the cinematography in a rich yet precise style, the color palette a doubling of sensual Miami and *Cubano* tones, reds and oranges and greens crowding together. *The Perez Family* is a scruffy, not always first-rate, but full-bodied and immensely likable movie. Nair and screenwriter Robin Swicord (adapting a novel by Christine Bell) suggest that entering this country is an experience less of misery than of bedlam, in which misunderstanding and incongruity play the largest part. You survive—if you survive—by using your wits, staying loose, and improvising.

Juan Raul Perez (Alfred Molina), a former sugar-planta-

Photograph by Zade Rosenthal/Samuel Goldwyn Company.

tion owner who has been moldering in a Cuban prison, doesn't have that kind of ease. Haggard and sallow, with jagged teeth and matted hair, Molina—an English actor of Spanish-Italian descent—convincingly makes Juan Raul a wreck of a once-handsome man. We see Juan Raul's dreamy memories of his old life in flawless white suits; in the present-day scenes, he is seedy, even a sad sack. When Castro lets him go, he becomes one of the *Marielitos,* the criminal and dazed people foisted on the U.S. by the supreme leader in 1980. On the boat to Key West, Juan Raul is out of it, and he's taken in hand by Dottie (Marisa Tomei), an ex-prostitute who's all hot for Yankee freedom.

Photograph by Rico Torres/New Line Cinema.

No doubt there will be complaints about Tomei's performance. She's not Cuban (though she worked on her tan), and she has added a good twenty pounds of flesh, which she swings around with abandon, her hips and breasts floating up and down like a raft on a boiling sea. At first it seems that Nair and Tomei have wildly exaggerated the clichés of Latin sensuality. It takes us a while to see who Dottie is: Ruby-lipped and dreamy, she's less a whore than a woman in love with the idea of herself as a freedom-loving hot tomato. Tomei turns a caricature into a person. Tough Dottie is a mover; when Juan Raul falls into a daze, she keeps thinking. Arriving in Mi-Yammi, they're forced to find some sort of life under the stands at Miami's Orange Bowl, where Immigration piles them in with the drag queens. Amazingly, rather than emphasize the squalor, Nair turns the Orange Bowl into a comic theater of disorientation.

Nair was also shrewd, I think, to view all the characters as slightly addled fantasists rather than as noble sufferers (they suffer, but they fool themselves, too). This way, we warm up to them; we see their stories not as aspects of tragic destiny or universal exile but as part of the crazy-quilt pattern of American life. Juan Raul dreams of the wife he hasn't seen in twenty years, Carmela (Anjelica Huston), who's now a sedately sexy bourgeois lady living in suburban Coral Gables and working at the perfume counter at Saks. She dreams of her husband, too, but does she really want him back? Wouldn't it be better to hook up with the FBI agent (Chazz Palminteri) who gravely courts her while fussing over the dangers she may face from the *Marielitos*? Huston has never been as delicately self-mocking as she is here. *The Perez Family* turns into a loopy romantic comedy and a loopy family drama. The title is ironic: In order to get free of Immigration, Dottie puts together a "Perez family" out of *Marielitos* named Perez, including a young hoodlum as "son" and a crazy old man as "granddad." The slapped-together Perez family becomes the American Family incarnate.

Some people may be put off by the movie's volatile shifts in mood, from comedy to pathos and then back again. *The Perez Family* is melodramatically plotted, and the ending is a shambles (a couple of transitional scenes appear to be missing). Nair needs to smooth a few things out, but she's become a comic-romantic director of great originality, a sort of spicier, more sensual Paul Mazursky. *The Perez Family* is held together by immense affection for its characters and its chaotic milieu. With any luck, this luscious and happily absurd movie will serve as the taking-off point for a great career. ■

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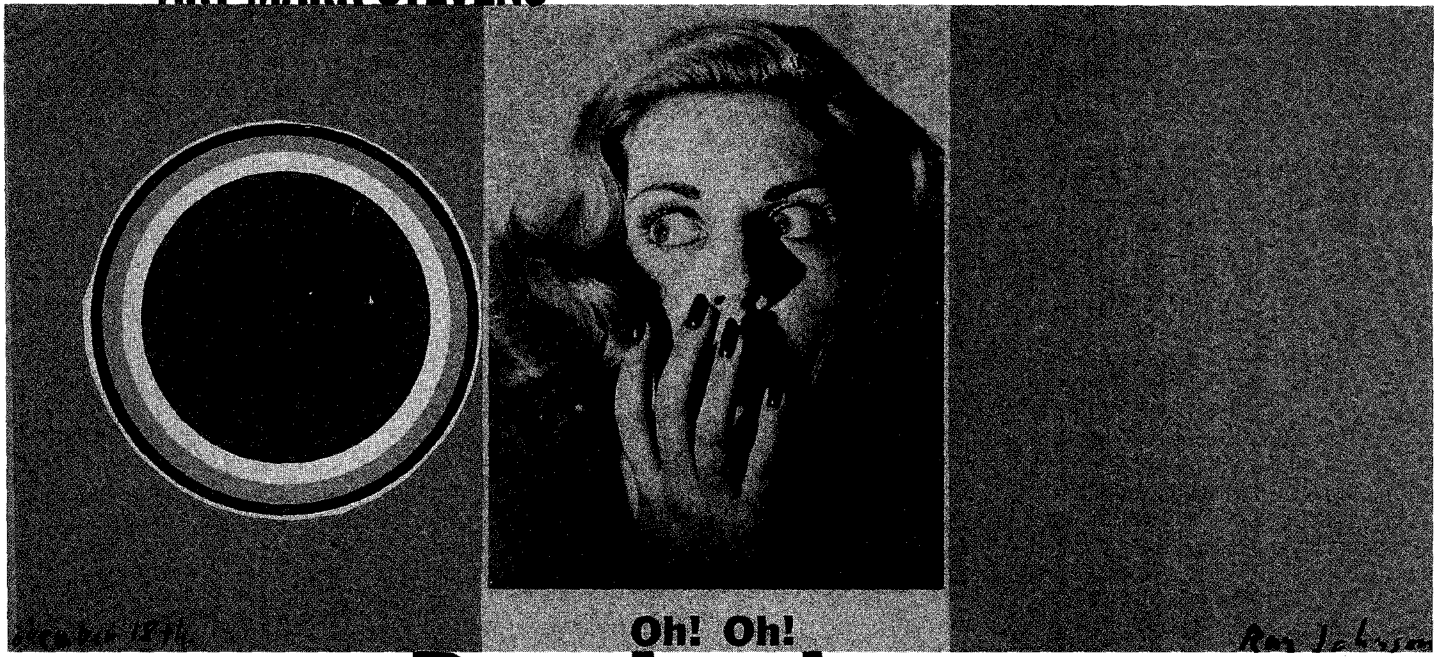


Pop Luck

The fleeting, catch-all spirit of Ray Johnson's art reflected the evanescence of American culture. And nothing he did seemed for sale.

Above: One of Johnson's Lucky Strike collages, circa 1959–62.

WHEN **Ray Johnson** COMMITTED SUICIDE ON Friday the 13th of January—swimming from Sag Harbor to oblivion—his friends knew that the bad-luck date was no coincidence. For many years, Johnson, who was 67 when he died, had turned his life into art. It followed as night follows day that he would pay death the same compliment. Each detail in Johnson's endgame seemed to have an enigmatic significance; there were other 13s besides that Friday, for example, such as the sums of the digits in his age (6+7) and his motel-room number (2+4+7). Still, Johnson's suicide was also far from a game. It concluded, darkly, a life of eccentric idealism that set the character of the modern art world into sharp relief.

A well-known marginal figure who relished paradox, Johnson was an artist whose life had a symbolic import for the art world. The playful way he lived embodied what many artists believe a life in art should be like but almost never is. In particular, Johnson came to represent a kind of gadfly alternative—a quirky counterlife—to the often monstrous and mechanical character of the mainstream art world of postwar America. The modest memorial exhibition of his art now at the Richard Feigen gallery highlights the Johnson "difference," although any formal museum or gallery show will inevitably seem too quiet, still, and composed for an artist who depended upon a constant flutter of activity.

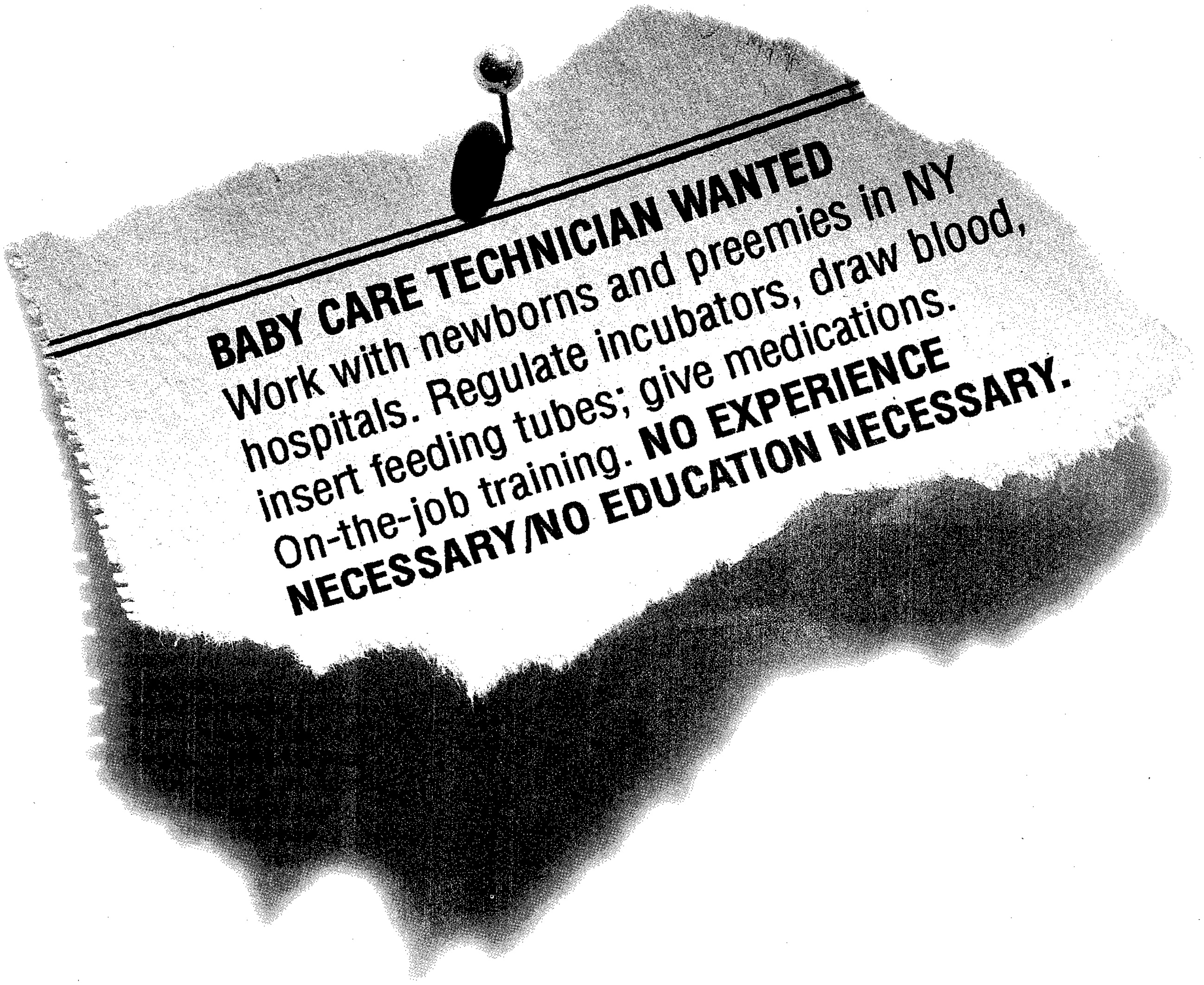
Johnson came of age as an artist in the fifties and sixties, a time when many people began to delight in the turn and churn of the American pop kaleidoscope. Johnson relished the detritus of culture, noting how the bits and pieces might suddenly fly together, or apart, to reveal the peculiar juxtapositions and absurdist coincidences on the pop landscape. He employed in his collages iconographic figures like Elvis, Shirley Temple, and James Dean; he liked puns and wordplay; he wrote messages in a script of crabbed elegance. Images of campy outrageousness, goofy innocence, Hollywood vamping delighted him. In a collage, Johnson thought nothing of sailing a swan across a soft-focus Hollywood face.

What distinguished Johnson's work from that of other pop-inclined artists, such as Warhol, Lichtenstein, or Rosenquist, was its lovely fly-by-night quality. He maintained a resolute faith in the passing thought. Johnson did not make polished pop images for sale; he gave away much of his art. He also kept the scale of his work small, so that it retained an intimate quality, as if one were making witty asides to a friend. His Pop Art seems pasted together on a whim. His abstract collages of paper—delicately tinted—look as if they would blow away in a breeze.

The fleeting, conversational scale of Johnson's art aptly reflects the evanescence of pop culture—and, just as important, makes impossible any sellout to the celebrity machine. This is rare in Pop Art. As a result, there is a beguiling purity to Johnson's work. His art does not look like something to be possessed; it never swells into a giant painting that pretends to satirize pop while joining in the big-buck celebrity fest; it remains a gift. One can imagine other artists, for example, turning the marvelous Lucky Strike logo into a massive blue-chip painting. But Johnson kept the logo scaled to a pack of cigarettes. Beginning in the late fifties, he mailed to a friend in Los Angeles 44 postcards that made witty use of this logo.

Most people in the art world knew Johnson through such mailings. As the founder of what he called the New York Correspondence School—he sometimes spelled it correspon*dance*—he sent out thousands of letters to friends and acquaintances. These included Xeroxes,

Photographs courtesy of Richard L. Feigen & Co.



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concept: that energy will flag sooner or later and the calculated hypnotic effects created by the repetition of a few key musical and visual ideas will begin to go stale. *The Manhattan Book of the Dead* runs into that problem well before the end of Act Two, despite First's careful acoustic and computer-synthesized sound overlays, a mix of finely calibrated microtones and polyrhythms that occasionally and unexpectedly erupt into dirty funk. The only singing role of consequence is that of the survivor, possibly a part with more expressive and dramatic potential than Thomas Buckner discovered in it. Monotony eventually set in, but before it did, there was one inspired sequence: the dance of separation, choreographed by Gloria McLean and rapturously danced by Pascal Benichou and Cavin Bodouin. For me, this pas de deux seemed a startling double image of Rudolf Nureyev, and remains the opera's most memorable sequence.

CLASSICAL MUSIC

CARNEGIE HALL HAS JUST CONCLUDED A TWO-year survey of the **Mahler symphonies,** although I doubt that means we are about to have a moratorium on a composer few conductors can resist programming. When Mahler himself conducted here early in this century and audiences scorned his music, he always insisted that "my time will come," and it did. His symphonies are now played and recorded to death, but the Symphony of a Thousand, the Eighth, is still a comparative rarity, mainly because of the massive orchestral and choral forces it requires. Any performance is bound to be an occasion, and no expense was spared to make this one, with the Cleveland Orchestra led by Robert Shaw, as grand as possible. Filling the stage and the entire sweep of the first- and second-tier boxes were 113 instrumentalists, 562 choristers, eight soloists, and a brass choir—a staff of fewer than 1,000 perhaps, but probably more musicians than Mahler ever dared hope for.

If nothing else, the performance once again gave proof—and it was literally overwhelming—that no recording can possibly match the experience of hearing music of this magnitude performed live and in the proper space. Mahler celebrates the power of love and the creative spirit here, and the massed surround-sound sonorities delivered the message with maximum visceral impact. In this all-out reading, the big effects registered as they seldom do, vividly contrasting with the score's often overlooked passages of extreme instrumental delicacy. And Shaw saw to it that every important musical point over the whole huge dynamic range was correctly and precisely proportioned. "Try to imagine the whole universe beginning to ring and resound," Mahler once wrote wonderingly about his Eighth. Anyone lucky enough to hear this awesome performance needn't merely imagine any longer. ■

TELEVISION **JOHN LEONARD**

High Trauma

Now that the Cold War has left us bereft of real-time existential dread, have repressed memories become TV's demon du jour?

Mercedes Ruehl is the grasping *prosecutor;* James Woods, her lowlife opponent.

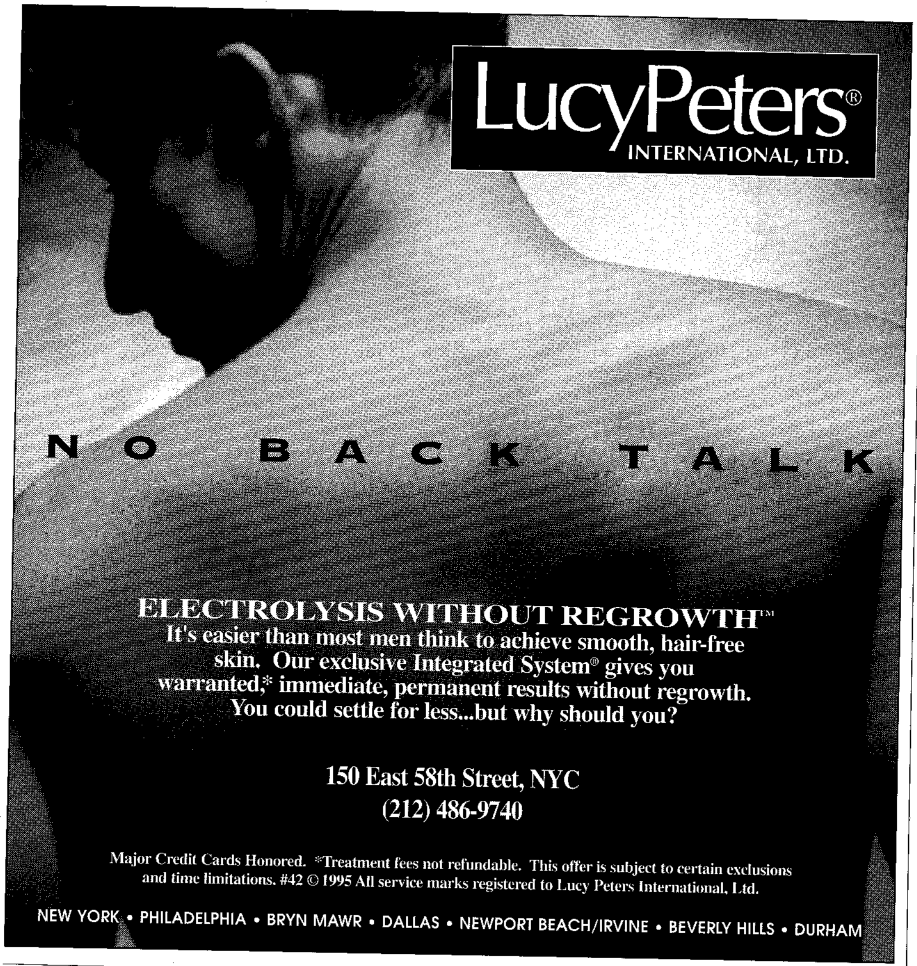
HARD ON THE heels of Ofra Bikel's four-hour "Frontline" report last month on "repressed" and "recovered" memories, the real and imagined sexual abuse of children, and the associated growth industry of therapeutic flimflam comes an incendiary **Indictment** (Saturday, May 20 and other dates; 8 to 10 P.M.; HBO), all about the McMartin-preschool child-molestation case. The difference is that Ofra Bikel was moved to produce *Divided Memories* out of her despair at a witch hunt in Edenton, North Carolina, that ended with the sentencing of Bob Kelly, of the Little Rascals day-care center, to twelve consecutive life sentences on a number of counts of child abuse. Whereas in the McMartin case, after seven years and $15 million, nobody was ever convicted of anything—not on a single count of sodomy, rape, satanism, or even excessive fondling; not of "goatman," the ritual murder of a horse with a baseball bat, or the cutting off of the floppy ears of bunny rabbits and making munchkins drink their blood, much less any membership in "a nationwide conspiracy of pedophiles in day-care centers." In spite of what a Los Angeles television reporter told his avid audience and the prosecution told the vampire press, no medical evidence of any variety of abuse was ever produced in court, nor a single pornographic photograph.

Enter Oliver Stone, as one of *Indictment*'s executive producers. And Abby and Myra Mann, who wrote an angry script in the best tradition of TV agitprop. And Mick Jackson, who directs in the slam-bang take-no-prisoners style of Stone himself. And James Woods, as Danny Davis, a lowlife attorney who seems to have ennobled himself by representing the McMartins. And Mercedes Ruehl, as the prosecutor who will do anything to win this case. Not to mention, although I'm about to, an amazingly strong supporting cast that includes Chelsea Field as a member of Ruehl's team who has her doubts; Lolita Davidovich as a therapist who coaches the kids at their confabulations; Sada Thompson as the grandmother Virginia McMartin; Shirley Knight as her daughter Peggy; and Henry Thomas as her grandson Ray Buckey, who forgot sometimes to put on underwear and was caught with a skin-mag centerfold.

Well, they looked guilty: "Perfect typecasting," says a prosecutor; "they could be Buchenwald guards." So what if their accuser was a hysterical alcoholic who may have been covering up for her own abusive husband? So what if the prosecutors neglected to screen the therapist's videotaped interviews with the kids? So what if the (unlicensed) therapist misrepresented the contents of those interviews, besides sleeping with the tabloid-TV reporter? And so what if sad-sack Ray spent five years in jail before getting bail? "A client's a client," says Woods in his *Salvador/True Believer* raw-meat mode, before he sees beyond the lizard eye of the law to the light, like a moral corona, of a just cause. Ruehl seems to have modeled her performance on one of the curly-headed Liliths who hung two juries in the Menendez brothers' parricide trial. With her black dolls, Davidovich is the creepiest TV therapist since Brad Davis and Jill Clayburgh slithered their way through *Unspeakable Acts* (1990).

You don't have to be Frederick Crews, so Oedipally compelled to kill off his Freudian father in the gray spaces of *The New York Review of Books,* to suspect that there's something fishy, and maybe even demented, about the sudden popularity in the last decade of Satanic Conspiracies to Molest Our Children, in the courts and in *The New Yorker* and on television, whether or not it takes those children 30 years to flash back on the hot wax and the dead chicken and the pentagram—and even though we know that most abuse never leaves home. *Do You Know the Muffin Man?* was the first of many such lurid TV

Photograph by Erik Heinila/HBO.



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movies reviewed here, in 1989. Back then, I blamed the Reaganauts for peddling a line of psychic yard goods suggesting that none of this would ever happen if moms stayed home with their angel-food cupcakes instead of punching a clock or playing tennis . . . unless, of course, Mom was on welfare. Now I wonder if the end of the Cold War left us without enemies about whom to hyperventilate. But those childhood traumas—on the farm, in the choir loft, during kindergarten, satanic or incestuous—that have deformed the twitchy adult are as much a staple of the TV movie of the week as the car chase and desktop sex. Except as Mad Hatters, where else are the expansive roles for such talented actresses as Barbara Hershey, Shelley Long, Mel Harris, Farrah Fawcett, and Joanna Kerns? It's as if the almost comic conventions of the afternoon soap like Amnesia and the Evil Twin had been spruced up, for prime time, as Repressed Memory and Multiple-Personality Disorder. Television serves as both a mirror and a window as it looks at itself and the oddly reciprocal motions in the larger culture it purports to picture, and then turns right around and gives equal time to Ofra Bikel's Bob Kelly and Oliver Stone's McMartins. We must listen to our children. But to whom are our children listening? Creepy Lolita?

TELEVISION

She Stood Alone: The Tailhook Scandal (Monday, May 22; 9 to 11 P.M.; ABC) was inevitable. It's hard, in fact, to imagine material more tailor-made, in dress uniform, as it were, for a network "sweeps"-month movie than the female naval lieutenant assaulted at a Las Vegas convention by her comrades-at-arms, reporting the appalling incident to indifferent superiors, punished for her failure of fellowship, going over everybody's head to the godlike media, and bringing down a couple of rear admirals and the secretary of the Navy. Whether Paula Coughlin will ever fly again is a question the movie, directed by Larry Shaw from a screenplay by Suzette Couture, fails to answer. But if Tom Cruise in *Top Gun* was a gaudy commercial for the Navy, Gail O'Grady in *She Stood Alone* is a cautionary warning, like a skull and crossbones advising us of toxic waste.

O'Grady, who's been missing in action from *NYPD Blue* while she rethinks her relationship with Medavoy, is a fine avenging angel: a Jean Smart with pilot's wings. The gauntlet she runs is a nightmare. Behaving badly are Rip Torn and Robert Urich as rear admirals, Cameron Bancroft as Coughlin's boyfriend Rocket, and Hal Holbrook as Admiral Frank Kelso. The rest of the Navy is beyond drunken male-chauvinist-piggy, unto predatory thuggishness. Alas, what makes this story such a TV-movie natural—a lone heroine confronting the paternalism and misogyny of the loutish garrison state—also makes it predictable. It really happened; there are no excuses and, therefore, no surprises. ■

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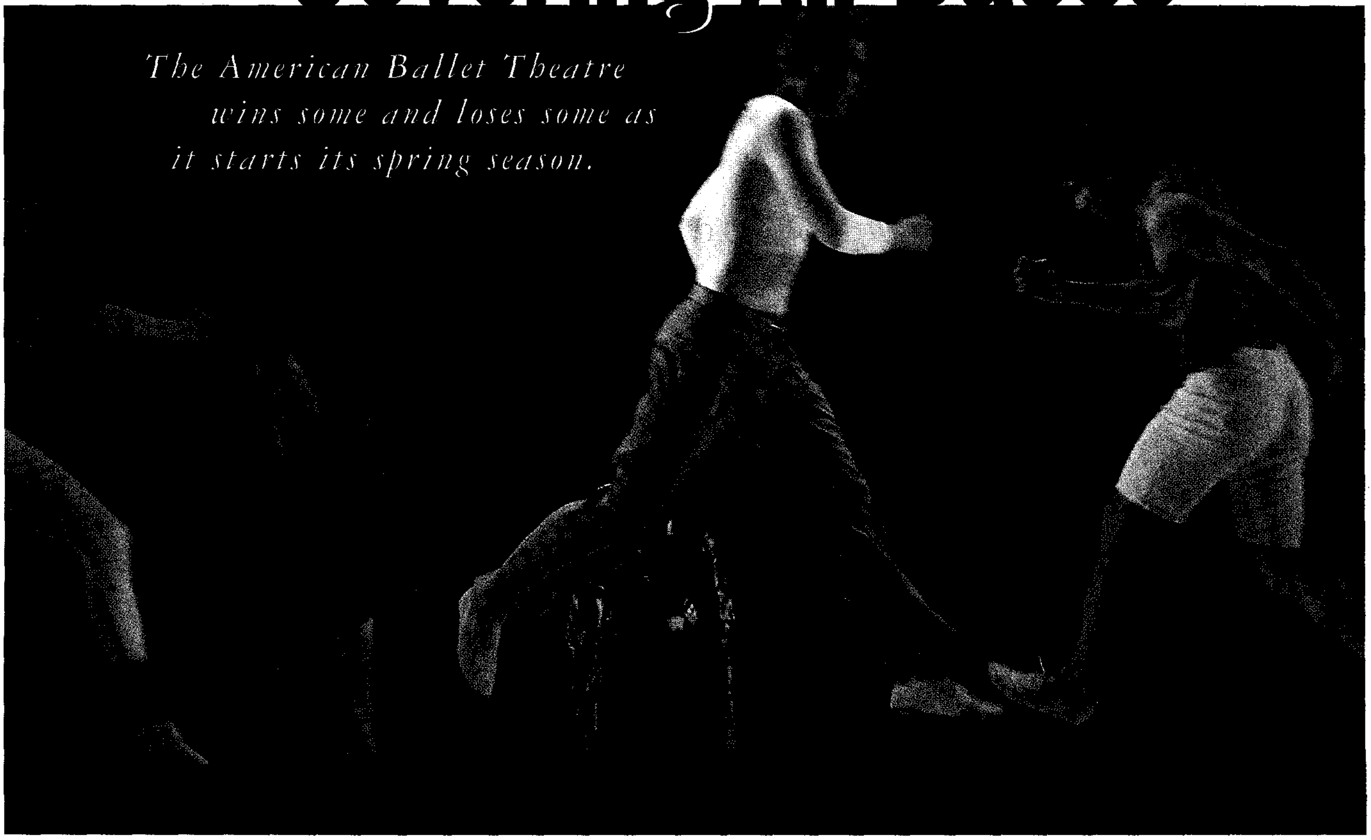

The American Ballet Theatre wins some and loses some as it starts its spring season.

Twyla Tharp's *Jump Start.*

EAGER TO PLEASE, **American Ballet Theatre** RICOCHETED between the old and the new in the first weeks of its annual New York season, which continues at the Metropolitan Opera House through June 17. The engagement opened with *Giselle,* presumably a safe bet. How can you not succumb to *Giselle,* the ultimate Romantic classic? Let me tell you.

With its tale of innocence betrayed, demonic hauntings, and redemption through love, *Giselle*—no matter how sublime its underlying theme, no matter how poetic its interpretation—has a melodramatic vein that must be given its due if the ballet is to be persuasive. ABT's current production, staged by Kevin McKenzie, assisted by Terrence Orr (former ABT dancers, now artistic director and ballet master, respectively), is not credited in the program. This reticence is typical of both men, and the quality dooms their staging. Like Orr's dancing, it is meticulous, small-scale, and dry. Like McKenzie's very beautiful dancing, it is exemplary in terms of classical form, but well mannered and diffident to the point of being self-effacing. Their *Giselle* is unobjectionable yet so tame and tiny it doesn't begin to animate the vast space of the Met.

Casting at the two performances I saw didn't help any. Opening night featured Julio Bocca and Alessandra Ferri, whom the New York *Times* recently touted as one of ballet's charismatic partnerships. To my mind, this is sheer wishful thinking. Bocca is an egocentric virtuoso. The athletic exploits he brings off are amazing, but circusy in their delivery. Temperamentally, Bocca seems too self-involved to relate meaningfully to anyone, be it his partner or the character he's portraying. Ferri is, granted, an expressive actress, diminished by the politeness of this staging. Physically, she remains remarkable for her extreme pliancy, but whatever technical assurance she once had—and she was never a strong dancer—has begun to unravel, so that critical steps are flubbed. The queen of the Wilis, the ballet's third lead, was played by the unquestionably strong Susan Jaffe as if the character were timid, frail, and ineffectual instead of female vengeance incarnate.

On another night, the team of Amanda McKerrow, Vladimir Malakhov, and Veronica Lynn was no more convincing, making it clear that the problem is primarily tepid direction, not dancers. Malakhov, however, who first appeared in the States with the Moscow Classical Ballet in 1988, is an interesting new addition to the company. Slender, long-legged, and exquisitely proportioned, he epitomizes melancholy, ethereal grace—to a fault, perhaps, since his virtues are the very ones desired in a ballerina. Still, this type of danseur noble—term it wimpy if you will—has a useful place in classical dancing, just as the thugs do, and I'm not about to argue with either. Malakhov is fascinating for his leaps alone; concealing the necessary attack, he simply eases himself into the air, all buoyancy and suspension.

The full-length *Bayadère* fared conspicuously better than *Giselle,* under the care of Natalia Makarova, who first staged Petipa's 1877 classic for ABT fifteen years ago. This season, she returned to coach the production and re-infused it with the dramatic motivation it requires to make its hokey India *à la russe* picturesqueness and its lurid, unlikely narrative even tolerable. Today's audience wants to see the ravishing near-abstract dancing of Act Two—the ineffable Kingdom of the Shades scene—and call it quits.

True, Makarova opted for the dragged-out tempi that were her trademark as a lyric ballerina. (The Russians have always been convinced that slow is soulful, and that slower is even *more* soulful.) The strategy makes for flac-

Photograph by Paul Kolnik.

cid music and encourages mannered dancing. Here, though, it enhanced the poignancy that the instinctively theatrical Ferri brought to the role of the heroine. As the hero, Bocca gave aesthetic seriousness a fair try, then capitulated to his usual brash flamboyance. The real hero of the evening was Parrish Maynard, in the 90-second solo as the Bronze Idol. This number is *supposed* to be a stunt; Maynard executed the tricky feats to perfection and, giving them rhythmic continuity and a feeling of breath, made them look like art.

Representing ABT's with-it face, there was Twyla Tharp; the fund-raising gala was devoted to three new works she has created for the company since joining forces with it once again after a parting of the ways. *How Near Heaven,* reviewed in this column [March 27] when it had its world premiere at the Kennedy Center, registered most solidly. It's too busy, and its implications might be clearer, but it contains passages of profound beauty and intelligence.

The other two pieces were ostensibly made just for the evening; if they enter the rep at all, it won't be this season. *Jump Start,* set to the rambunctious jazz of Wynton Marsalis, is a latter-day take on the vision Jerome Robbins had of American youth when he choreographed *Interplay* a half-century back. Despite Isaac Mizrahi's rakish costumes (white resortwear spiked with lollipop colors) and the machine-gun-fire virtuosity required of the dancers, Tharp's picture of spunky youth has a retro air without the sincere nostalgia needed to make this sort of thing go. Compared with the choreographer's early low-down ballets, in which classicism had catalytic encounters with the vernacular, *Jump Start* is a careless sham. At its center is a somber pas de deux for Kathleen Moore and Guillaume Graffin that works as a series of glamorous freeze-frames of bummed-out romance. It calms the piece down, all right, but doesn't add much to its credibility.

Americans We plays with the sentimental charm of nineteenth-century American music (Stephen Foster predominates). Its basic notion of depicting idealized American characters—the girls of guys' dreams, rooting squads, soldiers innocently marching toward terrible deaths for a "good" cause, a close-knit community—is viable. Tharp ruins her effect, though, by taking things too far in disparate ways—with the older man who strolls through the piece, a clone of the portentous observer in Robbins's *Ives, Songs;* with a parody sylph who skews the ingenuous tone that might have made the ballet luminous; and with a bombardment of pyrotechnical stuff that's numbing after the first few thrills.

The performers in all three ballets lent themselves generously and brilliantly to their tasks. Dancers work with special alacrity in choreography created on them, and the ABT gang is so accomplished and personable, its talents alone almost carried Tharp's show. Almost. ■

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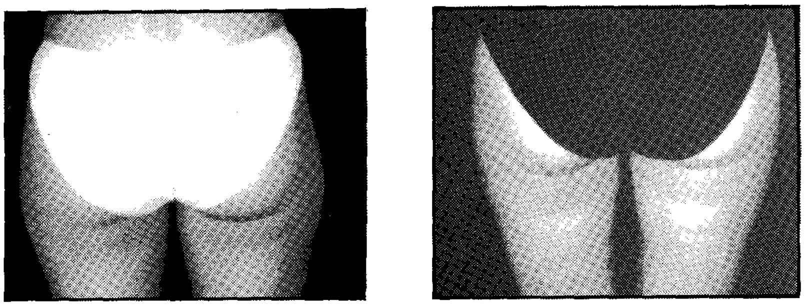

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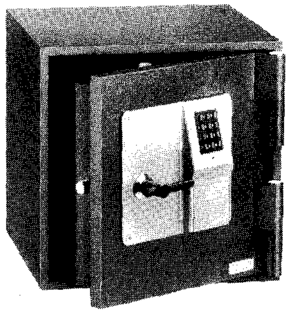

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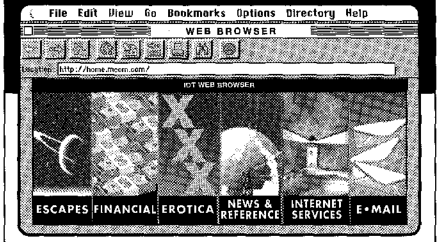

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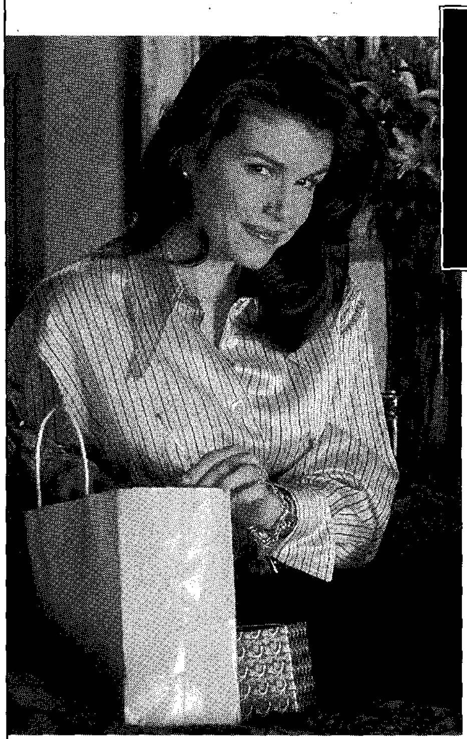

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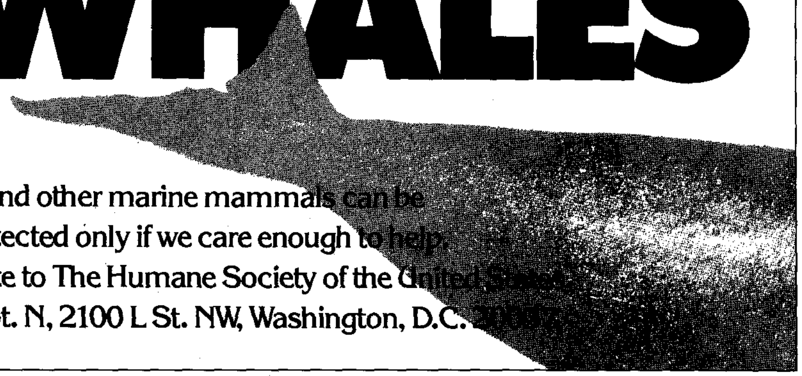

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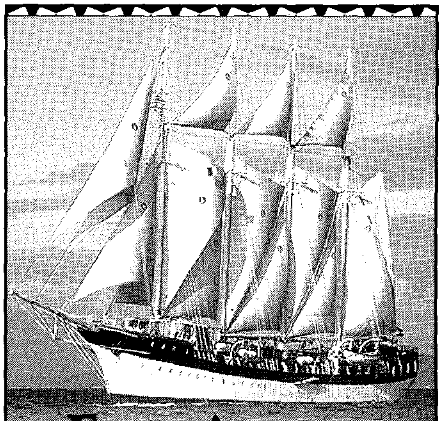

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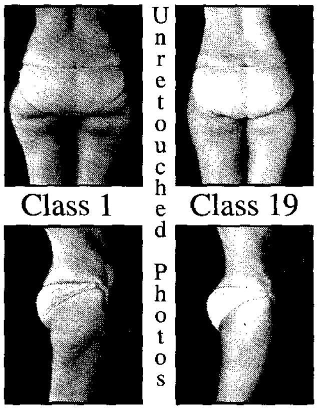

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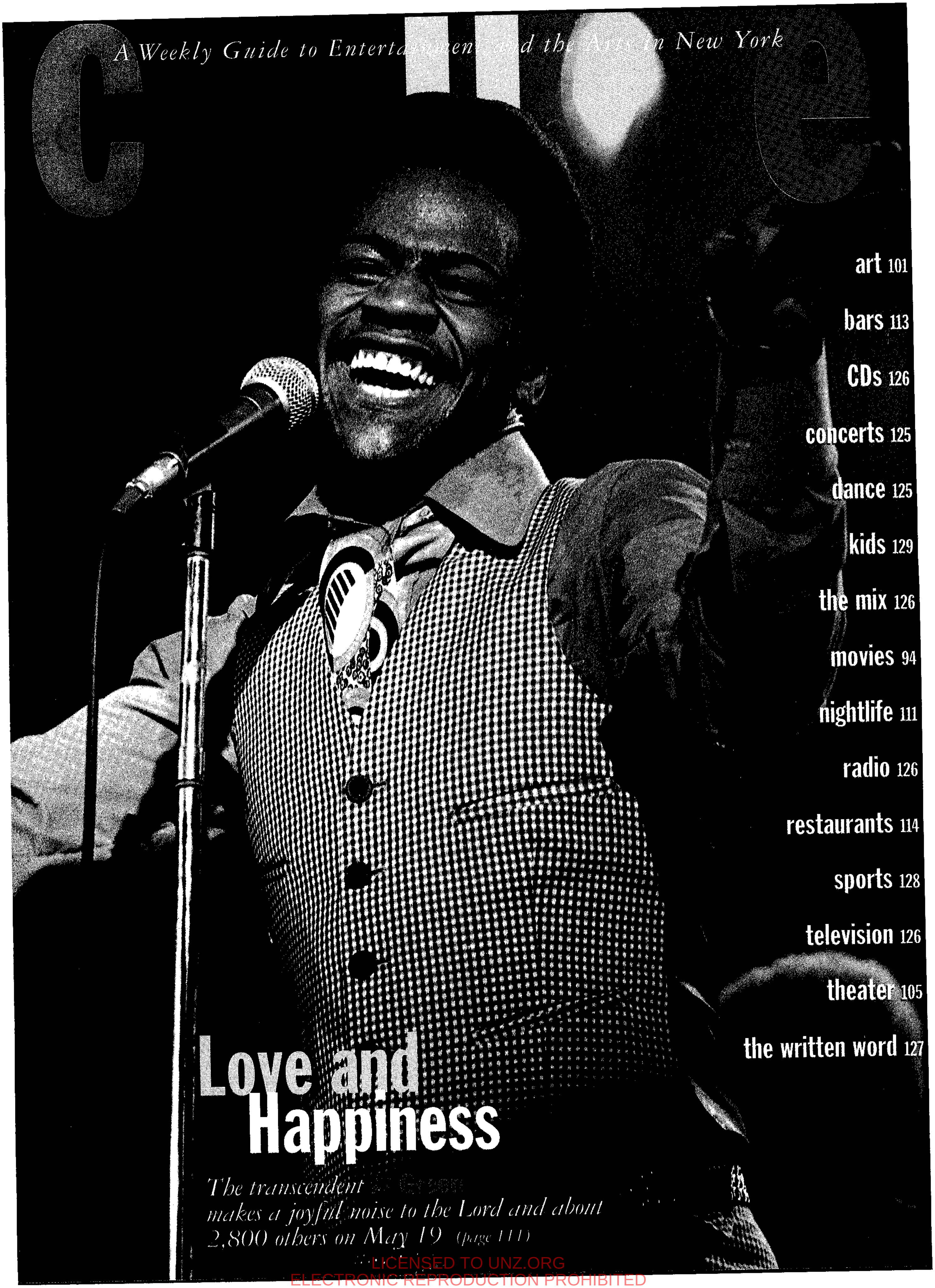
Cue

A Weekly Guide to Entertainment and the Arts in New York



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Love and Happiness

The transcendent Al Green makes a joyful noise to the Lord and about 2,800 others on May 19 (page 111)

movies

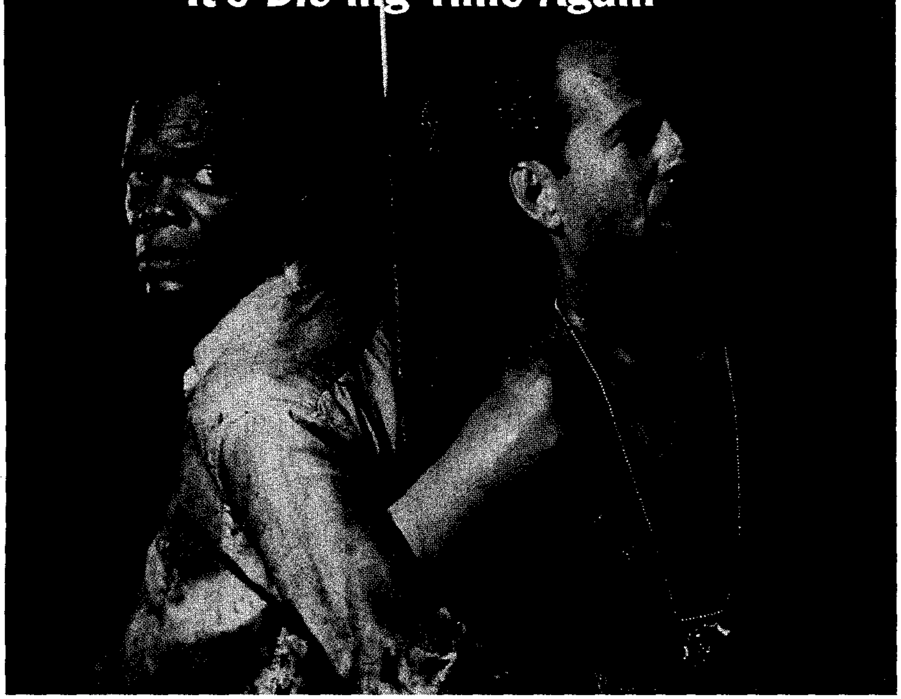
Musical Accents…Scoring New CDs

New Films

Amateur—Hal Hartley's weakest movie in years. Mining his familiar terrain of droll, good-looking characters engaged in sharp self-observation, Hartley spins an absurdist tale about a former nun writing pornography, a vengeful porn star, and an overempathetic police officer brought together by Thomas Martin Donovan. He's a charming and handsome fellow who suffers from amnesia and appears to have been a real bastard before his memory loss kicked in. Intelligently done, with strong support from Hartley's usual collaborators. But the irony isn't thick enough, with too much time spent on surprisingly straightforward plot developments. One keeps waiting for the joke, for the cheeky spin on movie conventions—but no one seems to be kidding, at least not enough. (1 hr. 45 min.; R) *Angelika Film Center; Plaza.*

Opening

It's *Die*-ing Time Again



Not too long ago, a look at the latest credits for Bruce Willis (*Hudson Hawk, Billy Bathgate, Striking Distance*) showed a career grinding to an ugly halt. But Bruno would appear to be working his way back up to the top—*Die Hard With a Vengeance* opens May 19 and promises to be one of the bigger guns of summer (see "Bad Publicity," page 148), capping off a resurgence for Willis that began last fall and winter with well-reviewed smaller roles in *Nobody's Fool* and *Pulp Fiction.* Up next: another edgy collaboration, this time with *Brazil* director Terry Gilliam.

"Cue" cover photograph by Lynn Goldsmith/LGI.

Bad Boys—Will Smith and Martin Lawrence are mismatched buddy cops (imagine that!) looking to bust some bad guys who stole a cache of heroin from police headquarters—just the sort of thing that really ticks the law off. (2 hrs. 5 min.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; National Twin; Orpheum; 84th Street Six.*

The Basketball Diaries—So slovenly and inaccurate, it seems an even worse fake than Jim Carroll's book, allegedly a chronicle of his life in New York from ages 13 to 16, which was filled with bravado, good times, and heroic bad times. Leonardo DiCaprio is a very talented actor, but as Carroll, he doesn't move like a teenage athlete. Nor does DiCaprio's cocky smile suggest much connection to the meaninglessly hostile and self-destructive acts perpetrated by young Jim. We never really find out why this boy is so alienated: the movie just presents him as a fully formed dark angel, which means that DiCaprio's performance is both strained and unsupported. Director Scott Kalvert is yet another graduate of music videos with little sense of how to build a sequence. *The Basketball Diaries*—in any version—is a pathetically egocentric conception. (Denby; 5/8/95) (1 hr. 42 min.; R) *Lincoln Square.*

★**Before the Rain**—Writer/director Milcho Manchevski's debut has both poetic immediacy and frightening premonitory force as it tells the story of an anguished country—Macedonia—on the verge of civil war. It features three interconnected stories. The first and third are set in a mountain village in Macedonia, the middle one in London, and all three are seething with the Christian-Muslim hatreds that tore apart Bosnia and Herzegovina. As in *Pulp Fiction*, the stories are placed out of sequence chronologically, and the movie ends by recapitulating its beginning. Not all the loose ends are tied up, and Manchevski indulges in a few fancy touches, but the movie is a triumph. In Macedonian. (Denby; 3/13/95) (1 hr. 56 min.; NR) *Worldwide Cinemas.*

Bulletproof Heart—A tough *noir*-ish little movie about a hit man Anthony LaPaglia who in the course of one night falls in love with the woman he's been ordered to kill Mimi Rogers, only to find out that she knows what he's supposed to do and wants it to happen more than anyone. A solid, quietly observant flick with two great performances and a classic fade-out—make sure you stay to the end of the credits. (1 hr. 40 min.; NR) *Cinema Village 12th St.*.

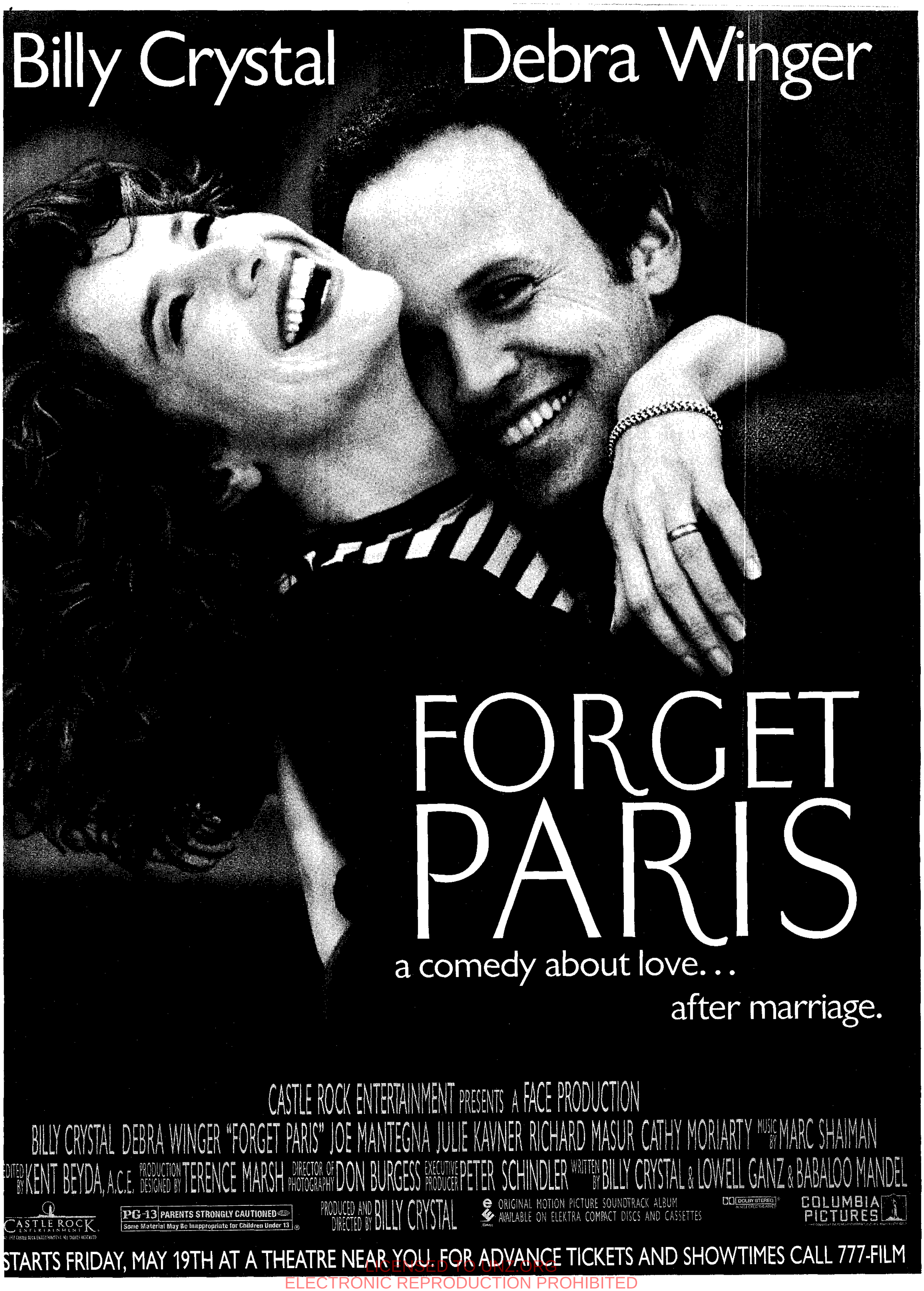
★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror, and by the end of it, Mikhalkov's usual mood of bittersweet sentiment has reached an unnerving pitch of anguish. Somewhere outside Moscow, in the country near the wheat fields, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite) in her dacha, where a Chekhovian house party with elderly relatives, friends, and hangers-on appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. Mikhalkov's answer is convoluted and fascinating in a way only possible within the tormented history of the Soviet Union. By the end, his theatrical excess makes perfect sense. The careless abundance of life, spilling over the edges, is about to come to an end. In Russian. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Quad Cinema; Eastside Playhouse; Lincoln Plaza Cinemas.*

Circle of Friends—Chris O'Donnell maintains his charm and a gentle Irish brogue in this rather predictable romantic drama. It's the story of three Catholic girls in the fifties who go off to school and soon yearn for independence and romance. It offers some interesting, original characters, only to shoehorn them into a by-the-numbers plot that any reader of Harlequin romances will be able to stay two steps ahead of. (1 hr. 52 min.; PG-13) *Waverly; Baronet/Coronet; 84th Street Six.*

★**Crimson Tide**—An absorbing and at times thrilling entertainment, this is a largely serious action movie with two grown-up actors, Gene Hackman and Denzel Washington, going at full tilt. It's the story of a mutiny set at a time of international crisis. In Russia, a fascist dissident modeled after Vladimir Zhirinovsky has broken with the regime, taking a part of the army and some nuclear missiles with him, and threatens to launch the weapons against America. The U.S.S. Alabama, a nuclear sub with ballistic missiles, is sent out for a possible preemptive strike. The heart of the movie is a series of remarkable struggles between the captain (Hackman), who

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.



Billy Crystal Debra Winger

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STARTS FRIDAY, MAY 19TH AT A THEATRE NEAR YOU. FOR ADVANCE TICKETS AND SHOWTIMES CALL 777-FILM wants to launch the strike without getting confirmation of his orders, and his executive officer (Washington), who refuses to give his formal assent. Hackman's Captain Ramsey is an extremely intelligent but limited man, jealous of his absolute powers, alert to the tiniest failures of deference in his officers; Washington's Executive Officer Ramsey, properly cautious but prideful, knows how to torment him—out of vanity at first, and then out of an overwhelming sense of necessity. Much of Michael Schiffer's screenplay is literate and revealing—if only the restless director Tony Scott would not pump up the movie when he doesn't have to! He sends men running across catwalks or fighting one another or hitting punching bags. But still, this is Scott's best work to date. (Denby; 5/15/95) (1 hr. 53 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 1; Embassy 2–4; Orpheum; 84th Street Six; New Coliseum.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weird* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

Die Hard With a Vengeance—Detective John McClane (Bruce Willis) is back, and Simon says he's not going to have an easy time of it. Simon is the *nom de plume* of a mad bomber (Jeremy Irons) who terrorizes New York City in general and McClane in particular—most interestingly when he forces McClane to go to Harlem displaying a placard that bears a racial epithet on it. Samuel L. Jackson is the store owner who comes to his rescue. (1 hr. 52 mins.; R) *Waverly; Chelsea; Murray Hill Cinemas; Baronet/Coronet; Criterion Center; 86th Street; Lincoln Square.*

Don Juan DeMarco—Johnny Depp plays a disturbed young man who claims to be the world's greatest lover, and Marlon Brando out of semi-retirement yet again is the doctor given ten days by the police to analyze him and recommend a treatment. (1 hr. 32 min.; PG-13) *Village East; Village Theatre VII; Cinema I, II, Third Ave.; Criterion Center; Lincoln Square.*

Dreaming of Rita—Bob, a widowed cameraman, spends his days watching Rita Hayworth movies and crying endlessly. He decides to chase after the girl he loved, Sabine, who emulated Hayworth in every way, and takes off. His daughter, also named Rita, decides to help him and leaves her baby with her husband and daughter. They decide to chase after *her,* ensuring that everyone is looking for a Rita of some sort in this Swedish comedy. Directed by Jon Lindstrom. Written by Lindstrom and (you knew this would happen) Rita Holst. In Swedish. (1 hr. 48 mins.; NR) *Quad Cinema.*

The Englishman Who Went Up a Hill but Came Down a Mountain—Well how would *you* feel if someone English twit came to your Welsh village and told you that the mountain that served as a point of pride for everyone was actually fifteen feet too short to be considered a proper mountain and was, in fact, a hill? Quite outraged, of course, which is actually how the people of Ffynnon Garw feel and they determine to do everything possible to keep the cartographers (Hugh Grant and Ian McNeice) in town until they can be convinced to redo their measurements and find the extra fifteen feet that must surely be there. (1 hr. 39 mins.; PG) *Village Theatre VII; 19th Street East; 34th Street Showplace; Sutton; Orpheum; Lincoln Square.*

Ermo—Ermo fueds constantly with Fat Woman, a self-indulgent neighbor in their peasant village who has a hard-working husband and the town's only TV set. When Fat Woman throws dirty water on the noodles drying in Ermo's back yard, Ermo decides to do whatever she must so she can afford an even bigger TV. In Mandarin. (1 hr. 33 mins.; NR) *Lincoln Plaza Cinemas.*

Erotique—Three short films centering unabashedly on the pleasures of the flesh—all with a strongly female point of view. Lizzie Borden focuses on a Latino actress who makes ends meet by working as a phone-sex operator; Monica Treut spotlights Priscilla Barnes of *Three's Company* as a lesbian who goes with her partner to find a man; and Clara Law depicts an Australian-born Chinese boy who tries to win back his Hong Kong girlfriend by seducing her with food and wild, acrobatic sex. It works every time for us. (1 hr. 31 mins.; NR) *Village Theatre VII.*

Merci, Paris

No one could ever accuse Hollywood of being afraid to take an old idea and beat it into the ground. In this case, it's Paris—the city for lovers—as a backdrop for romantic comedies. Hot on the heels of Meg Ryan's *French Kiss* comes Billy Crystal as a basketball referee and Debra Winger as *la femme* in *Forget Paris.* Opens May 19.

Eternity/Is That All There Is?—Two intriguing works: *Eternity* (1994), is a documentary about an obscure man in Sydney, Australia, who obsessively went about town for forty years, writing the word eternity in yellow chalk on every available surface. In *Is That All There Is?* (1992), the late director Lindsay Anderson embraces the end with this blackly humorous look at his life, showing himself shopping, checking up on book sales, and commisserating with friends about the difficulty in raising production coin. (1 hr. 50 mins.; NR) *Film Forum.*

★**Exotica**—It doesn't really come together in your head afterward, but while you're watching it, *Exotica* is quite an experience. Director Atom Egoyan sets much of the film in a lush, palm-treed, pasha-palace strip club, where mysteriously significant rituals are enacted for our amazement. A spectacular young table-dancer Mia Kirshner, opening her schoolgirl's white shirt, works for her special "client" Bruce Greenwood, teasing and rubbing up against him. Yet he is forbidden by the rules of the place to do anything more than suffer. For most of the movie, we don't know what their hold on each other is. Their relationship is sex but not sex, love but not love. Egoyan uses the erotic for rapt moments of suspension, and for some of the niftiest jokes in years. (Denby; 3/13/95) (1 hr. 43 min; R) *Angelika Film Center; 59th Street East.*

Farinelli—More sensational than good, it takes a lurid look at castrati—the rock stars of the eighteenth century—and Farinelli Stéfano Dionisi in particular. Particularly attractive, Farinelli has a tormented relationship with his older brother, Riccardo Broschi Enrico Lo Verso, a minor composer who hangs on to his singing-genius brother as long as he can. Written by director Gérard Corbiau and his wife Andrée, it's emotionally violent but nevertheless irresolute and arbitrary. In French. (Denby; 3/27/95) (1 hr. 50 min.; R) *Carnegie Hall Cinema.*

Forget Paris—Billy Crystal wrote, directed, and stars in this romantic comedy about a basketball referee who has to make his toughest call: Whether it's worth the risk to fall in love. Crystal hopes for a significant rebound after the less-than-stellar performance of *City Slickers II* and the personally crushing failure of *Mr. Saturday Night,* Crystal's writing-directing-starring debut. He could take heart from his co-star, Debra Winger, who rebounded with her Oscar-nominated turn in *Shadowlands* after years of wandering in the cinematic desert. (1 hr. 35 mins.; PG-13) *Village Theatre VII; 34th Street East; Chelsea; Criterion Center; Beekman; Orpheum; Lincoln Square.*

French Kiss—A shaggy new romantic comedy directed by Lawrence Kasdan. Meg Ryan plays Kate, a will-driven American girl whose fiancé (Tim Hutton) goes to Paris on a business trip and falls in love with a pouty French beauty. Overcoming her fear of flying, Kate gets on the plane to Paris to win back her man and is forced to endure the condescension of an overbearing, American-baiting Frenchman, Luc (Kevin Kline), who first sits down next to her and openly analyzes her sexual difficulties and then hides some stolen goods in her handbag. Kasdan and screenwriter Adam Brooks are using an old romantic-comedy trick: You force an unlikely pair to undergo adventures together until they begin to warm up to each other. Luc is shabby, with greasy hair and a vain, pointed mustache, and he seems considerably less sensitive than a dog; Kate, by contrast, is strenuous, literal-minded, and hygienic—an all-American moral virgin. It's moderately enjoyable, a rough variant of the travelogue romances of the fifties and early sixties that starred Audrey Hepburn and Paris—the kind of skilled confectionary movie with whimsical waiters or policemen, boats on the Seine, and "bohemians" in berets. But the movie doesn't glisten, and except for a few scenes in Cannes, it's not elegant. (Denby; 5/15/95) (1 hr. 48 mins.; PG-13) *Movieland 8th Street; Chelsea; Murray Hill Cinemas; Crown Gotham; Embassy 2–4; Orpheum; Regency.*

Friday—It took Ice Cube and D.J. Pooh to write a screenplay about life in South Central that didn't revolve around gunplay and a sense of despair. Cube stars as Craig, who sits on a porch with his friend Smokey Chris Tucker during a typical day of staring down the town bully and staring up the cute Debbie Nia Long. Directed by Gary Gray. (1 hr. 30 min.; R) *Movieland 8th Street; 19th Street East; Criterion Center; Movieplex 42; 86th Street East; Gemini Twin; 84th Street Six; Nova.*

Gordy—A talking pig (only people who believe in him can hear Gordy talk—others hear only pig grunts) loses track of his pig family and goes on an adventure to find them. Please, don't mention bacon. (1 hr. 30 mins.; G) *23rd Street West Triplex; First & 62nd St. Cinema; UA East; Lincoln Square.*

Jefferson in Paris—The title is dismayingly accurate: The movie offers a generalized view of the great man's years in Paris from 1784 to 1789 as ambassador, lover, and observer of revolution. A widower, Jefferson suffered from melancholy and loneliness, and he became passionate friends—documented in scads of letters—with the talented painter Maria Cosway (Greta Scacchi), who was young, beautiful, and unhappily married. But screenwriter Ruth Prawer Jhabvala also offers up as uncontested fact Jefferson's love affair with the teenage mulatto slave Sally Hemings (Thandie Newton), the authenticity of which has been much debated by historians. But Ivory and Jhabvala fail to bring the love affair to anything remotely approaching life. Merchant Ivory can't do passion. They never could. (Denby; 4/17/95) (2 hrs. 20 min.; PG-13) *Paris Theater.*

★**Kiss of Death**—The best crime movie since Martin Scorsese's *GoodFellas.* David Caruso stars as an ex-con named Jimmy Kilmartin who's trying to "go straight" but ends up driving a truckload of stolen cars through the night. Shot, then arrested, Jimmy goes back to prison, and when he comes out, he falls into the hands of a Manhattan D.A. and the Feds, who use him to trap higher-ups in Jimmy's old criminal organization. The writer, Richard Price, justly famous for his heightened naturalistic dialogue, creates an entirely malevolent world of thugs and law-enforcement officials and director Barbet Schroeder supports Price's gratifyingly nasty screenplay. With his creased, lived-in face, pale as Crisco, Caruso manages to suggest both a Catholic schoolboy and an elderly alcoholic lying in the gutter. But Schroeder gets what should be a legendary performance from Nicolas Cage as Little Junior, an enforcer and minor mafioso. (Denby; 4/24/95) (1 hr. 41 min.; R) *Waverly; Chelsea; Murray Hill Cinemas; Criterion Center; Movieplex 42; 86th Street; First & 62nd St. Cinema; Lincoln Square; Olympia Cinemas.*

Little Odessa—Writer/director James Gray makes his debut with this thoughtful, low-key look at Joshua, a hit man (Tim Roth) who reluctantly returns to the Russian emigré milieu of his childhood, Brighton Beach. His little brother, played by Edward Furlong, worships Joshua—despite his career choice—but his aging father (Maximilian Schell) won't speak to him. Vanessa Redgrave, as the ailing mother, delivers another oddly affecting performance that's quite different from her turn in *Howards End,* but just as memorable. (1 hr. 39 mins.; R) *Village Theatre VII; Lincoln Square.*

A Little Princess—A new version of the Shirley Temple chestnut about a little girl sent to Miss Minchin's Seminary for Girls when her father goes off to fight in World War I. She has to fight her own battles with the nasty headmistress and a dark and dreary air among her schoolmates. Ecstatically reviewed. Based on the Frances Hodgson Burnett classic. Directed by Alfonso Cuaron. (1 hr. 36 mins.; G) *Gemini Twin.*

★**The Madness of King George**—This marvelous movie, a full-scale historical re-creation based on Alan Bennett's play, is about the very human George III—the George of schoolboy jokes, the one who reigned for 60 years, taxed the colonies so unpleasantly, and occasionally went out of his head. Nigel Hawthorne renders the king as a virile, fiftyish sport with a bullying voice, a frantic gait, and sudden, convulsive movements. The flesh is tormented, the spirit harrowed, and something like poetry takes over. (1 hr. 43 min.; NR) *Cinema 3; Lincoln Plaza Cinemas.*

Muriel's Wedding—Muriel (Toni Collette) is an excruciatingly shy, inarticulate slug, bullied by her father, dismayed by her beaten-down mother. She haunts the bridal stores, thinking of nothing but old Abba tapes and marriage. The film's first-time director, P.J. Hogan, seems to wallow in her troubles—her physical awkwardness, her rejection by her bitchy Barbie-doll friends. He makes everyone look bad—all the characters are caricatures, vile and loud, or so utterly depressed they might be zombies from a horror movie. (Denby; 4/3/95) (1 hr. 45 min.; R) *First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

My Family—See David Denby's review, p. 78. (2 hrs. 6 mins.; R) *19th Street East; Criterion Center; New York Twin; Orpheum; Lincoln Square; New Coliseum; Plaza.*

★**Once Were Warriors**—Jake Temuera Morrison, a massive Maori with short hair and piercing eyes, gets laid off, goes on the dole, and starts an endless party with his mates that moves from a huge bar to home and back again. His wife (Rena Owen) adores him, but he beats her and ignores the children. Beth's rough life doesn't bother her; she revels in it. But when Jake boils over—slams her against the wall and pummels her face—she's in danger of losing her life. Owen shows love fighting back rage, and then shame and despair tearing away at love. Her performance is classic. (Denby; 3/6/95) (1 hr. 48 min.; R) *Angelika Film Center.*

Only the Brave—A debut feature from lesbian filmmaker Ana Kokkinos looks at the lives of two young Australian girls of Greek descent who are desperate to escape their stultifying lives but unable to imagine how. Alex comes closest with her desire to write and an increasingly intimate relationship with a shy but encouraging teacher. Both girls have boyfriends, if only for show: Theyd much rather be with each other, though neither one seems quite prepared to put their thoughts into action. A steady debut that covers out-of-control teens, drugs, sexuality, and incest without seeming preachy until a finale that seems to come out of the Hays Code demand for punishment of anyone who doesn't follow societal norms. (1 hr. 2 min.; NR) *Cinema Village 12th St.*

Panther—Mario Van Peebles directed and his father, Melvin Van Peebles, wrote this look at the Black Power movement's most militaristic wing through the eyes of a young man who feels sucked into the events of the group. (2 hrs. 5 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Astor Plaza; Movieplex 42; New York Twin; Orpheum; 84th Street Six; New Coliseum; Nova.*

The Perez Family—See David Denby's review, p. 78. (1 hr. 52 mins.; R) *Village Theatre VII; Chelsea; Embassy 2–4; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Plaza .*

Picture Bride—A drama about a 16-year-old Japanese girl orphaned by the death of her parents in 1918, who is shuttled off to Hawaii to marry a Japanese immigrant who lives on a plantation and longs for a wife. His amorous needs aren't met when she finds out his plantation is a two-room shack, and the girl soon determines to earn her passage back home. Co-written and directed by Kayo Hatta, it was the Audience Award winner at this year's Sundance Film Festival. In English. (1 hr. 30 min.; PG-13) *Angelika Film Center; 68th Street Playhouse.*

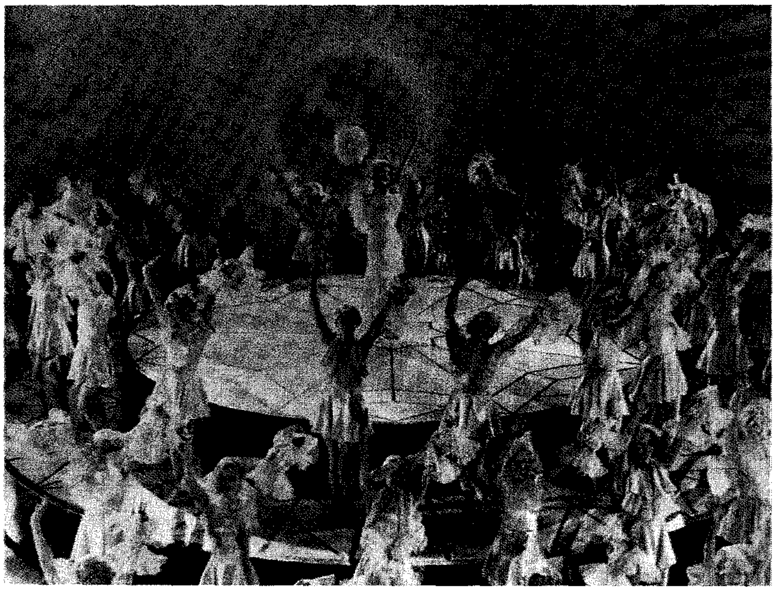
Priest—A terrifically vital and surprisingly funny movie. It focuses on Father Greg (Linus Roache), who is both a sensual young man and a highly orthodox Catholic, and who expresses the satisfactions of the flesh as an inexpressible relief and an excruciating trial. But it's not only Greg's sexual desires but his moral instincts that are at war with church doctrine and his vocation. A forlorn teenage girl with a crumpled face tells him at confession that she's being abused by her father, which puts Greg in a dreadful position: His vows forbid him to violate the confessional, and so he hesitates to take action to save the girl—a reluctance he experiences as both a fulfillment of his priestly role and a betrayal of his Christian duty. Director Antonia Bird works broadly, at times too broadly. But then the movie settles down and takes hold. (Denby; 4/17/95) (1 hr. 37 min.; R) *Angelika Film Center; 23rd Street West Triplex; Sutton; Lincoln Square.*

Profession: Neo-Nazi—A straightforward look at Ewald Althans, a young, Aryan-looking German man who is one of the most active organizers of the neo-Nazi movement. Directed by Winfried Bonengel, it won't startle anyone—unless he or

Retrospective

Singin' in the (European) Rain

The modern musical is one of America's singular mid-century contributions to the arts, with classics from *Show Boat* to *West Side Story* to *A Chorus Line* setting the standard to which the rest of the world aspires. That dominance extended to the movies, where *The Sound of Music, Cabaret,* and the MGM musical (from *Singin' in the Rain* on down) dominated the box office from London to Tokyo. In fact, when director Carol Reed decided to tackle *Oliver!* (1968), he realized there hadn't been a decent British movie musical since *Evergreen* in the thirties. But the well-earned hubris of Hollywood's singers and dancers has blinded us to the many gems that *can* be found in Europe. The Museum of Modern Art corrects our vision with "From the Archives: European Musicals" from May 19 to May 30, an eclectic, wide-ranging look at song-and-dancers from Great Britain, Czechoslovakia, Sweden, France, and Germany. These movies have been overlooked for so long that a few of the more obscure works—such as three charming musical satires from the Czech comedy team of Jan Werich and Jiri Voskovec—aren't even available in subtitled prints. (English synopses of the plot are provided.) Highlights include *Oliver!,* which is coming back to Broadway in a new British production; the sexy, vivacious Josephine Baker in *Zouzou;* the Beatles' groundbreaking *A Hard Day's Night,* which demonstrated for the first time how all-encompassing a pop group's impact could be (and that a movie musical needn't be square); and *Evergreen* (pictured), which gave the over-the-top choreography of Busby Berkeley a run for its money. Call 708-9480 or see "Museums, Societies, Etc." for more information. **MICHAEL GILTZ**



she expects such people to always be dim-witted idiots or spluttering hate-mongers. Althans is too smart, too media-savvy for that. The movie shows him in the daily task of networking: meeting with groups around the world, cajoling rival factions to unite behind him, giving speeches, and gathering money. Fairly interesting, it really comes alive at two points. The first is during an extended "discussion" between Ewald and his parents, both of whom disagree strongly with his work. The second is when he pays a visit to Auschwitz and decides to deride the idea of the Holocaust to tourists visiting the crematorium. The look of disbelief and shock at hearing his calm jibes in such a place is blackly amusing . . . just as he intended it to be. (1 hr. 23 mins.; NR) *Cinema Village 12th St.*

★**Pulp Fiction**—Well, yes, you should see it. (2 hrs. 29 min.; R) *Manhattan Twin; Olympia Cinemas.*

Rob Roy—This Highlands swashbuckler is long and repetitive, and at times obscurely plotted—but if you long for glens and mist, and have never witnessed Liam Neeson's epic knees, you should probably go see it. Director Michael Caton-Jones alternates between utter squareness and an earthy, mock-Shakespearean vitality. The hero and heroine (Neeson and Jessica Lange) remain true to one another, whereas the villains who try to destroy them are ornate, fey, and witty. Needless to say, one longs for the villains, especially for Tim Roth as a bastard expelled from England and seeking to gain his way in Scotland by public acts of obsequious flattery and private acts of utmost viciousness. (Denby; 4/24/95) (2 hrs. 14 min.; R) *Movieland 8th Street; 23rd Street West Triplex; Ziegfeld; Beekman; Lincoln Square; Metro Cinema.*

Search & Destroy—The painter David Salle, in his first film as director, has a good time horsing around. The movie makes no particular sense, but then, it isn't supposed to; once you realize that, you can enjoy it. It's based on a play by Howard Korder, but as far as Salle is concerned, the play seems less a text than a pretext—a frame on which to hang the kind of hotspur acting riffs that light up a party. Griffin Dunne plays a showbiz cheapster, a failure who wants to make a movie from a ridiculous book, a didactic adventure story written by a self-help guru. As the would-be producer, Dunne—who actually has produced movies—reaches such levels of scummy desperation that he turns abjection into a new kind of vitality. Dennis Hopper, the guru, does the kind of exploding-forehead intimidation he's done before (Hopper literally browbeats the audience), but Christopher Walken, as a mysterious, sinister businessman in dark suits worn like armor, gives his most alarmingly disembodied and nihilistic performance yet. And John Turturro, playing a speed freak, talks so much and so rapidly that he could populate a madhouse all by himself. The movie itself is an art object, as opposed to a work of art, featuring backgrounds of solid color and sudden, arbitrary disruptions of context. Like most examples of hip filmmaking, it obeys no rules apart from its creators' whims. That it doesn't quite fall apart is a tribute to the perfervid intensity of its performers. (Denby; 5/15/95) (1 hr. 30 min.; R).

The Secret of Roan Inish—Young Fiona Coneelly comes to the Irish seaside to stay at her grandparents', where she hears the family legends and slowly watches them come to life; the hard part is convincing everyone else. A gentle tale of magical realism and storytelling by the usually acerbic director John Sayles. Cinematography by Haskell Wexler. Exceptionally well-reviewed. (1 hr. 42 min.; PG) *Quad Cinema.*

The Underneath—It took Steven Soderbergh eight days to write the screenplay for his phenomenally successful first film, *sex, lies and videotape.* So why in God's name won't he write another one? Since *sex,* he's helmed the problematic *Kafka,* the nicely done Depression-era drama *King of the Hill,* and now this *noir*-ish tale of a gambling addict (Peter Gallagher) who returns to town only to find that his former girlfriend—whom he abandoned when the debts piled too high—has shacked up with a local hood. Gallagher's character is interestingly drawn and the screenplay is nicely fractured. But the story ultimately devolves into another tale of a bank heist and how you just can't trust the people you rob with anymore. Adroitly handled by Soderbergh, so get back to the word processor. (1 hr. 38 min.; R) *Village Theatre VII; Tower East; Lincoln Square.*

Village of the Damned—John Carpenter's remake of a town troubled by the appearance of demonic offspring? Starring Christopher Reeve and Kirstie Alley. (1 hr. 35 min.; R) *Art Greenwich Twin; 34th Street East; Chelsea; Movieplex 42; National Twin; 86th Street; First & 62nd St. Cinema; Metro Cinema.*

★**While You Were Sleeping**—Lucy (Sandra Bullock), living alone in Chicago, works in an El station as a token clerk. A handsome passenger (Peter Gallagher) whom she's been dreaming about falls onto the tracks; she saves his life, but when he slips into a coma, she can't bring herself to disappoint his family, all of whom think she has become his fiancée. Lucy revels in the attention, perhaps missing family love even more than romance. Peter's brother Jack (Bill Pullman) shows up, and suddenly Lucy ignores her comatose imaginary lover and has a wide-awake man to flirt with. As a regular guy who has never found the right girl, Pullman is more directly sexual than in the past, with a touch of angry smoke in his voice. The director, Jon Turteltaub, pulls the movie together, keeping it populated with good minor characters. It never epxlodes, but it doesn't have to. (5/8/95) (1 hr. 40 min.; PG) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; Lincoln Square.*

Data
Independent Hits

Leading the small movies playing in New York is Oscar-winner *Burnt by the Sun,* followed—surprisingly—by Steven Soderbergh's problematic thriller *The Underneath.* Not listed is *Wings of Courage,* the Sony 3-D Imax short film that grossed $68,112* on one screen, thanks to its 40-minute running time (more showings per day mean higher potential revenue) and novelty appeal.

Film	Box Office*
Burnt by the Sun	**$27,978**
The Underneath	**$24,110**
Search & Destroy	**$20,148**
Crumb	**$18,301**
Picture Bride	**$14,585**

***Data courtesy of *Variety.* Based on grosses for 5/5–5/7 of movies in New York on three screens or fewer.**

Photograph by Eric Herter/Miramax.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Search and Destroy; Amateur; Exotica; Once Were Warriors; Picture Bride; Priest.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Village of the Damned; Swimming With Sharks.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Bulletproof Heart; Only the Brave; True Believers.* Opening 5/19: *Profession: Neo-Nazi.*

Film Forum—209 W. Houston St. (727-8110) *Eternity/Is That All There Is?; Crumb.* (See also "Museums, Societies, Etc.")

Joseph Papp Public Theater—425 Lafayette St. (598-7171) (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E.8th St. (477-6600) *French Kiss; Friday; Rob Roy.*

Quad Cinema—34 W.13th St. (255-8800) *Burnt by the Sun; Dirty Money; Dreaming of Rita; The Secret of Roan Inish.*

Village East—189 Second Ave., at 12th St. (529-6799) *Crimson Tide; Don Juan; While You Were Sleeping.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Bad Boys; Don Juan DeMarco; The Englishman Who Went Up a Hill; Erotique; Panther; The Perez Family; The Underneath.* Opening 5/19: *Forget Paris; Little Odessa.* (See also "Museums, Societies, Etc.")

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Circle of Friends; Kiss of Death.* Opening 5/19: *Die Hard With a Vengeance.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *The Englishman Who Went Up a Hill; Friday; My Family; Panther; Ride For Your Life; While You Were Sleeping.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *Dolores Claiborne; Gordy; Priest; Rob Roy.*

34th Street East—241 E. 34th St. (683-0255) *Village of Damned.* Opening 5/19: *Forget Paris.*

34th Street Showplace—238 E. 34th St. (532-5544) *Bad Boys; The Englishman Who Went Up a Hill; Panther.*

Chelsea—260 W. 23rd St. (513-5402) *Bad Boys; Crimson Tide; French Kiss; Kiss of Death; Perez Family; Village of the Damned.* Opening 5/19: *Die Hard With a Vengeance; Forget Paris.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Crimson Tide; French Kiss; Kiss of Death; While You Were Sleeping.* Opening 5/19: *Die Hard With a Vengeance.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *Exotica.*

Angelika 57—225 W. 57th St. (586-1900) *Search and Destroy.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Panther.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Circle of Friends; Destiny Turns on the Radio.* Opening 5/19: *Die Hard With a Vengeance.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Farinelli; Swimming With Sharks.*

Cinema 3—2 W. 59th St. (752-5959) *The Madness of King George.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Crimson; Don Juan; You Were Sleeping.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Don Juan; Friday; Kiss of Death; Marilyn; My Family; Outbreak; Top Dog.* Opening 5/19: *Die Hard With a Vengeance; Forget Paris.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *French Kiss.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Burnt by the Sun.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Crimson Tide.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Crimson Tide; French Kiss; The Perez Family.*

Guild 50th Street—33 W. 50th St. (757-2406) *While You Were Sleeping.*

Manhattan Twin—220 E. 59th St. (935-6420) *Outbreak; Pulp Fiction.*

Movieplex 42—244 W. 42nd St. (997-7522) *Friday; Kiss of Death; New Jersey; Panther; Top Dog; Village.*

National Twin—1500 Broadway, bet. 43rd and 44th

Sts. (869-0950) *Bad Boys; Village of the Damned.*

Paris Theater—4 W. 58th St. (980-5656) *Jefferson in Paris.*

Plaza—42 E. 58th St. (355-3320) *Amateur.*

Sutton—205 E. 57th St. (759-1411) *The Englishman Who Went Up a Hill; Priest.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Before the Rain; Dumb and Dumber; Forrest Gump; Heavenly Creatures; Legends of the Fall; Nobody's Fool.*

Ziegfeld—141 W. 54th St. (765-7600) *Rob Roy.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Picture Bride.*

86th Street—125 E. 86th St. (534-1880) *Kiss of Death; Village of the Damned.* Opening 5/19: *Die Hard With a Vengeance.*

86th Street East—210 E. 86th St. (249-1144) *Friday; While You Were Sleeping.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Rob Roy.* Opening 5/19: *Forget Paris.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Dolores Claiborne; Gordy; Kiss of Death; Muriel's Wedding; The Perez Family; Village of the Damned.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Friday; A Little Princess.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Panther; My Family.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Bad Boys; Crimson Tide; The Englishman Who Went Up a Hill; French Kiss; My Family; Panther.* Opening 5/19: *Forget Paris.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *The Underneath.*

UA East—1629 First Ave., at 85th St. (249-5100) *Gordy.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Pather Panchali.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Bad Boys; Circle of Friends; Crimson Tide; Friday; Panther.*

Harlem Victoria V—235 W. 125th St. (222-8900) *Alma's Rainbow.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Burnt by the Sun; Ermo; The Madness of King George; Muriel's Wedding; The World of Apu.* Opening 5/19: *The Music Room.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Basketball Diaries; Don Juan DeMarco; The Englishman Who Went Up a Hill; Goofy; Gordy; Kiss of Death; My Family; Nina Takes a Lover; The Perez Family; Priest; Rob Roy; Underneath; While You Were Sleeping.* Opening 5/19: *Die Hard With a Vengeance; Forget Paris; Little Odessa.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Village of the Damned; Rob Roy.*

New Coliseum—701 W. 181st St. (740-1545) *Crimson Tide; My Family; Panther; The Perez Family.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Friday; Panther.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *Kiss of Death; Pulp Fiction.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *French Kiss.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Bad Boys; Crimson Tide; French Kiss; Friday; Goofy; Kiss of Death; My Family; Panther; Perez Family; Village of Damned; While You Were Sleeping.*

Concourse Plaza—214 E. 161th St. (588-8800) *Bad Boys; Crimson Tide; Friday; A Goofy Movie; My Family; Panther; The Perez Family; Village of the Damned.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Circle of Friends; Crimson Tide; The Englishman Who Went Up a Hill; Kiss of Death.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *While You Were Sleeping; French Kiss.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Bad Boys; Crimson Tide; French Kiss; Friday; A Goofy Movie; Gordy; Kiss of Death; My Family; Panther; The Perez Family; Top Dog; Village of the Damned; While You Were Sleeping.*

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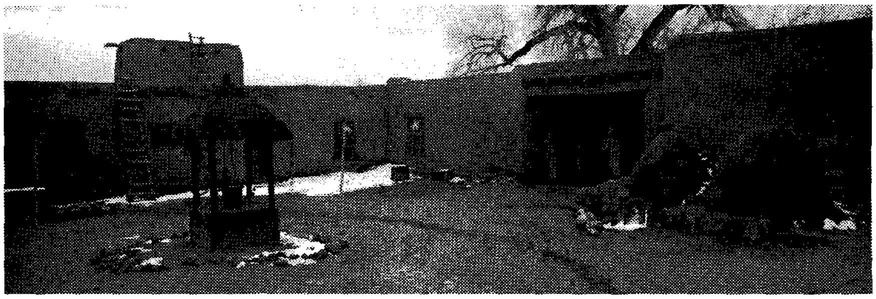

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Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Crimson Tide; The Englishman Who Went Up a Hill; French Kiss; A Goofy Movie; My Family; Village of the Damned; While You Were Sleeping.*

Brooklyn Heights—70 Henry St. (596-7070) *Bad Boys; Die Hard With a Vengeance; Kiss of Death.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Friday; Gordy; The Perez Family.*

Cobble Hill—265 Court St. (596-9113) *Crimson Tide; The Englishman Who Went Up a Hill; French Kiss; The Perez Family; While You Were Sleeping.*

Commodore—329 Broadway, at Rodney St. (384-7259) *Bad Boys; Friday; New Jersey Drive; Top Dog.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Bad Boys; Circle of Friends; Kiss of Death; Panther; The Perez Family.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Bad Boys; Friday; Kiss of Death; Panther.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Crimson Tide; New Jersey Drive; Panther.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Bad Boys; Crimson Tide; Goofy; Panther.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *The Englishman Who Went up a Hill But Came Down a Mountain; French Kiss; Friday; Kiss of Death; Village of the Damned; While You Were Sleeping.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Bad Boys; Circle of Friends; French Kiss; Kiss of Death; My Family.*

Metropolitan—392 Fulton St. (858-8580) *Bad Boys; Friday; Panther; Village of the Damned.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Bad Boys; Friday; Panther.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Bad Boys; Crimson Tide; Friday; My Family; Panther.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Crimson Tide; The Englishman Who Went Up a Hill; French Kiss; Kiss of Death; My Family; The Perez Family; Rob Roy; Village of the Damned; While You Were Sleeping.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Bad Boys; Crimson Tide; Friday; Gordy; Kiss of Death; Panther; Village of the Damned.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Crimson Tide; Don Juan; Englishman; Goofy; Kiss of Death; While You Were Sleeping.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Crimson Tide; French Kiss; Kiss of Death.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Bad Boys; Friday; Gordy; Panther; The Perez Family.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Amateur; Farinelli; Goofy.*

Continental—70–20 Austin St., Forest Hills (544-1020) *The Englishman; Perez; Rob Roy; Top Dog.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Bad Boys; Friday; Panther.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Crimson Tide; French Kiss; A Goofy Movie; Gordy; Kiss of Death; Top Dog; Village of the Damned; While You Were Sleeping.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Bad Boys; Crimson Tide; Friday.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *My Family; French Kiss.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Crimson Tide; The Englishman Who Went Up a Hill but Came Down a Mountain; French Kiss; Kiss of Death; My Family; Village of the Damned; While You Were Sleeping.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Crimson Tide; Panther; The Perez Family.*

Main Street—72–66 Main St., Flushing (268-3636) *French Kiss; Kiss of Death; Village of the Damned.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Circle of Friends; Don Juan DeMarco; Gordy; Kiss of Death; Village of the Damned.*

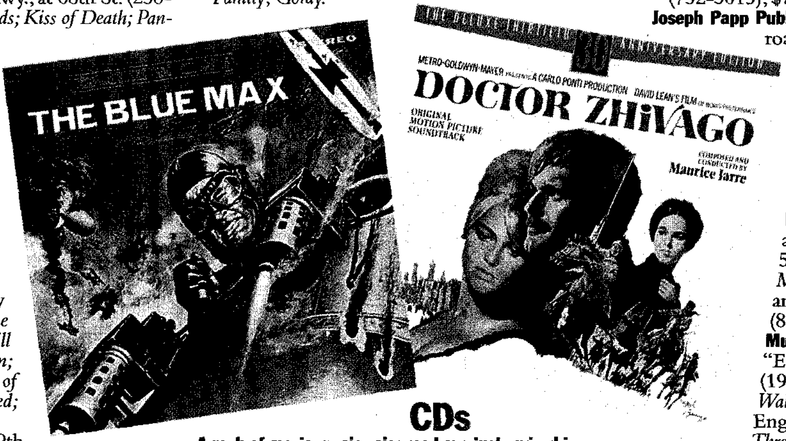
Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Circle of Friends; Crimson Tide; French Kiss; Kiss of Death; Rob Roy; Top Dog; Village of the Damned; While You Were Sleeping.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Priest; Rob Roy.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Perez Family; My Family.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Friday; Gordy; Kiss of Death; Panther; Village of the Damned.*

Surfside—104th St., Rockaway (945-4632) *The Perez Family; Gordy.*


THE BLUE MAX
METRO-GOLDWYN-MAYER A CARLO PONTI PRODUCTION DAVID LEAN'S FILM
DOCTOR ZHiVAGO
ORIGINAL MOTION PICTURE SOUNDTRACK
COMPOSED AND CONDUCTED BY
Maurice Jarre

CDs

A rash of movie-music reissues have just arrived in stores. Here are the highlights: *The Blue Max* (Legacy, $15.98), Jerry Goldsmith's stirring, much-sought-after score to a forgettable World War I epic; *Doctor Zhivago* (Rhino, $16.98), which features particularly excellent liner notes; and the best of the lot, Alex North's *A Streetcar Named Desire* (Capitol, $14.95), a blending of jazz and the traditional Hollywood score that's as fine as the movie it was written for.

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *French Kiss; My Family; The Perez Family; Rob Roy; Top Dog.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *While You Were Sleeping.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Crimson Tide; Dolores Claiborne; French Kiss; A Goofy Movie; Gordy; Kiss of Death; While You Were Sleeping.* Opening 5/19: *Die Hard With a Vengeance.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Crimson Tide; French Kiss; Friday; Gordy; While You Were Sleeping.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Bad Boys; Crimson Tide; The Englishman Who Went Up a Hill; French Kiss; A Goofy Movie; Kiss of Death; My Family; The Perez Family; Village of the Damned; While You Were Sleeping.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 5/28: "The Films of Nicholas Ray." 5/20: *Wind Across the Everglades* (1958) and *The True Story of Jesse James* (1957). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Anthology Film Archives—5/18: "Crossing Visions." 5/19–5/21: *Pickup's Tricks*; Bruce Elder's *The Book of All the Dead* (1975–1994). 32 Second Ave., at 2nd St. (505-5181); $7.

The Brooklyn Museum—Through 6/4: "Apartheid Framed: South Africa on Film, 1948-1994." 5/19: *Jobman* (1989). 5/20: *A Dry White Season* (1989). 5/21: *My Country, My Hat* (1981). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); $6.

Donnell Media Center—5/16: *The Fallen Idol* (1948), one of director Carol Reed's greatest, after *The Third Man*. 5/18: *Jessye Norman Sings Carmen* (1989) and *Ozawa* (1985), both by Albert Maysles; a talk with Isaac Julien and Karim Ainouz. 5/23: *The Third Man* (1950). It simply doesn't get better. 20 W. 53rd St. (621-0619); free.

Film Forum—Through 5/25: Betty Boop struts her stuff in eleven classic film shorts. 209 W. Houston St. (727-8110); $7.50.

French Institute—5/16: *Le Doulos* (1962). 5/23: *Pierrot le fou* (1965). Florence Gould Hall, 55 E. 59th St. (355-6160); $6.

Japan Society—Through 6/30: "Japanese Film in War and Peace." 5/19: *Medals* (1954). 5/26: *Merry Christmas, Mr. Lawrence* (1983). 333 E. 47th St. (752-3015); $7.

Joseph Papp Public Theater—Through 5/31: "Crossroads: The North Africa and Middle East Film Festival." Through 5/18: *Sara* (1993). 5/16–5/18: *Wedding in Galilee* (1988). 5/19–5/21: *Bab El-Oued City* (1994). 5/19–5/25: *Halfaouine* (1990). 5/20–5/21: *The Dupes* (1972). 425 Lafayette St. (598-7171); $7.

Miller Theatre—Through 6/8: "Music and Film: Multiple Relationships." 5/15: *Vertigo* (1958). 5/18: *From Mao to Mozart: Isaac Stern in China.* Broadway and 116th St., Columbia University (854-7799); $8.

Museum of Modern Art—5/19–5/30: "European Musicals." 5/19: *Evergreen* (1934). 5/19 and 5/21: *Two Hearts in Waltz Time* (1930), in German, with English synopsis provided; and *The Threepenny Opera* (1931). 5/20 and 5/22: *Zouzou* (1934), in French, with English synopsis provided. 5/20: *Under the Roofs of Paris* (1929), in French, with English synopsis provided; and *Louise* (1939). 5/21: *Face Powder and Gas/Greasepaint and Gas* (1931), by Voskovec and Werich, in Czech, with English synopsis provided. 5/22: *Your Money or Your Life* (1932), by Voskovech and Werich, in Czech, with English synopsis provided. 5/18–6/8: "Filmmakers and the Archive." 5/18 and 5/21: *Little Fugitive* (1953) and *Lovers and Lollipops* (1956). 5/18 and 5/20: *Nothing Sacred* (1937). 5/19 and 5/21: *Wall Street* (1987). 5/19 and 5/23: *Barry Lyndon* (1975). 5/20 and 5/22: *The King of Comedy* (1983). 5/22 and 5/23: *Anatomy of a Murder* (1959). 11 W. 53rd St. (708-9480); $8.

National Museum of the American Indian—Through 6/11: "New Native Film and Video." Through 5/19: *Lighting the Seventh Fire* (1994) and *High Horse* (1994). 5/20–5/26: *Imagining Indians* (1992) and *He Wo Un Poh: Recovery in Native America* (1993). 1 Bowling Green (825-6922); free.

The Film Society of Lincoln Center (The Walter Reade Theater)—Through 6/15: "Landscape of the Soul: The Cinema of Ingmar Bergman." 5/15: *Summer Interlude* (1948) and *Secrets of Women* (1952). 5/16, 5/19, and 5/20: *Smiles of a Summer Night* (1955) and *The Seventh Seal* (1957). 5/16 and 5/17: *Sawdust and Tinsel* (1953) and *Summer With Monika* (1952). 5/18: *A Lesson in Love* (1954) and *Dreams* (1955). 5/21–5/22: *Wild Strawberries* (1957) and *Brink of Life* (1958). 65 W. 65th St., plaza level (875-5600); $7.50.

The Museum of Television & Radio—Through 7/2: "Ingmar Bergman in Close-Up: The Television Work." 5/16 and 5/17: *Börtz, Bergman, and* The Bacchae (1993). 5/16–5/19: *The Bacchae.* 5/18 and 5/19: *Ingmar Bergman Bids Farewell to the Cinema* (1983) and *The Blessed Ones* (1986). 5/20: The first three episodes of the six-part *Scenes From a Marriage.* 5/21: The final three episodes of *Scenes From a Marriage.* 5/20: *The Open Mind: A Profile of Ingmar Bergman* (1965). 5/21: *The Bergman File* (1977). 5/23–5/26: *The Last Gasp* (1995). 25 W. 52nd St. (621-6800); $6.

The Urban Center—5/19 at 6:30: *Killer's Kiss* (1957), as well as three shorts, including D. W. Griffith's *Musketeers of Pig Alley* (1912). 457 Madison Ave, between 50th and 51st Sts. (935-3960); $7.

Whitney Museum of American Art—Through 6/4: The 1995 Biennial Exhibition, with daily screenings of videos, shorts, and experimental works. 945 Madison Ave., at 75th St. (570-3676); $7.

Ruth Orkin at ICP...Michael Lucero

Openings

Curated by the sculptor Tom Butter, **"Delving and Tinkering"** looks at works by twenty artists—including Ann Chu, Steve Keister, Jill Levine, David Von Schlegell, and others—that involve research and adjustments (opens May 19 at E. S. Vandam, 100 Vandam Street).

Galleries

Solos

Madison Avenue and Vicinity

Ray Johnson—A memorial exhibition of collages and mail art from the fifties through the late eighties, including works on loan from Robert Rauschenberg, James Rosenquist, Jasper Johns, the Warhol Foundation, and others; through 6/16. Feigen, 49 E. 68th St. (628-0700).

John La Farge—A survey of floral still lifes by this artist (1835–1910), who studied with William Morris Hunt and Thomas Couture and saw the still-life genre as a subject through which to explore modern color theories; through 6/9. Jordan-Volpe, 958 Madison Ave. (570-9500).

Tomie Ohtake—An exhibition of large-scale abstract paintings celebrating the eightieth birthday of this artist, who is a leading figure in postwar Brazilian art; through 6/30. Americas Society, 680 Park Ave. (249-8950).

Georgia O'Keeffe—Small-scale paintings of landscapes and still-life arrangements, and paintings of flowers; through 6/17. Peters, 177 E. 78th St. (628-9760).

Pablo Picasso—Paintings and works on paper from the artist's estate that he made in his studio at 7 rue des Grands-Augustins, a former palace on Paris's Left Bank where he worked throughout the Second World War; through 6/24. Marks, 1018 Madison Ave. (861-9455).

Seth Randal—Colored glass vases with mythological themes; through 5/31. Kaplan Modern, 965 Madison Ave. (535-2407).

Joaquin Torres-Garcia—Geometric abstract paintings, drawings, and constructions from 1920 to 1943; through 6/24. CDS, 76 E. 79th St. (772-9555).

Albert York—A loan exhibition of landscape paintings; through 6/9. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

Luis Cruz Azaceta—Each of the paintings in this new series is dominated by a single large image, such as a bed, a violin, or an exercycle, and incorporates Polaroid photographs and a word that works with or against the painted image; through 6/2. Frumkin/Adams, 50 W. 57th St. (757-6655).

Richard Baker—Recent small-scale still-life paintings; through 6/9. Washburn, 20 W. 57th St. (397-6780).

Eduardo Oliveira Cezar—The artist's new monochromatic paintings continue his exploration of the effects of light on architectural space; through 6/10. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

Burgoyne Diller/Charles Seliger—Paintings, drawings, and constructions from 1935 through 1963 by this abstract artist who is considered a forefather of the sixties minimalist movement./Small-scale paintings and watercolors from the forties and the nineties that illustrate the artist's lifelong exploration of organic abstraction. Through 6/3. Rosenfeld, 24 W. 57th St. (247-0082).

Martha Mayer Erlebacher—Recent figure and still-life paintings that allude to the tradition of allegorical art; through 6/10. Fischbach, 24 W. 57th St. (759-2345).

Richard Estes—Eighteen realist paintings of New York City executed over the past four years; through 6/3. Marlborough, 40 E. 57th St. (541-4900).

William Glackens/Alfred H. Maurer—Paintings of flowers by these two artists who met in 1901 as fellow exhibitors in a group show at the Allen Gallery in New York and remained friends for more than 30 years; through 6/16. Kraushaar, 724 Fifth Ave. (307-5730).

Philip Guston—Paintings and drawings from the fifties; through 6/3. McKee, 745 Fifth Ave. (688-5951).

Keith Haring—The late artist's first show with this gallery includes drawings, collages, and gouaches from 1989; through 6/9. Emmerich, 41 E. 57th St. (752-0124).

Alfredo Jaar—An installation of black archival boxes arranged in rows, stacks, and grids, each of which contains an eight-by-ten-inch Cibachrome that cannot be seen but is described on the box's exterior, and a related audio-visual presentation titled *Rwanda* that will be shown on Saturdays at 4:30; through 6/16. Lelong, 20 W. 57th St. (315-0470).

Nina Levy—New resin sculptures; through 6/9. Dintenfass, 50 W. 57th St. (581-2268).

Igor Mitoraj—Twelve life-size cast-bronze and carved-marble sculptures of the human figure; through 6/30. Del Re, 41 E. 57th St. (688-1843).

John Newman—Recent sculptures; through 6/2. McCoy, 41 E. 57th St. (319-1996).

Pablo Picasso—Drawings from all periods of the artist's career arranged chronologically from 1898 to 1970, through 6/2, at Pace, 32 E. 57th St. (421-3292)./Sketchbooks, 1900–1905, from the Marina Picasso collection, through 6/17, at Krugier, 41 E. 57th St. (755-7288).

Ephraim Rubenstein—Paintings that depict views of Umbria, Italy, and Richmond, Virginia; through 6/17. De Nagy, 4 W. 57th St. (421-3780).

Alberto Savinio—Books, film footage, and nineteen paintings executed between 1926 and 1948 by this artist (1891-1952) who played a pivotal role in the development of metaphysical art; through 6/9. Baldacci, 41 E. 57th St. (826-4210).

Janet Slom—A sixteen-canvas painting inspired by Shambhala, a Tibetan philosophy that embraces the universal dignity, respect, and harmony in mankind; through 6/8. Kohn Pedersen Fox, 111 W. 57th St. (977-6500), Tues.–Sat. 1–5.

Jeff Wall—Large-scale Cibachrome transparencies mounted on light boxes that depict human subjects engaged in day-to-day social activities or in psychological dramas; through 6/10. Goodman, 24 W. 57th St. (977-7160).

Andy Warhol—Paintings and drawings of nudes from the fifties, seventies, and eighties, through 6/16, at Miller, 41 E. 57th St. (980-5454), and selected works from 1961 to 1986, through 6/3, at O'Hara, 41 E. 57th St. (355-3330).

Tom Wesselmann—Recent three-dimensional paintings on cut aluminum that combine images of the human form and landscape; through 6/10. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

Steven Balkenhol—Realistic figurative sculptures that bear a resemblance to the artist; through 6/30. Gladstone, 99 Greene St. (431-3334).

Paul Bloodgood—Paintings that meld various traditions of abstract painting that have fallen into neglect; through 6/3. Gering, 476 Broome St. (226-8195).

Jennifer Bartlett—Recent paintings and ink drawings; through 5/31. Cooper, 155 Wooster St. (674-0766).

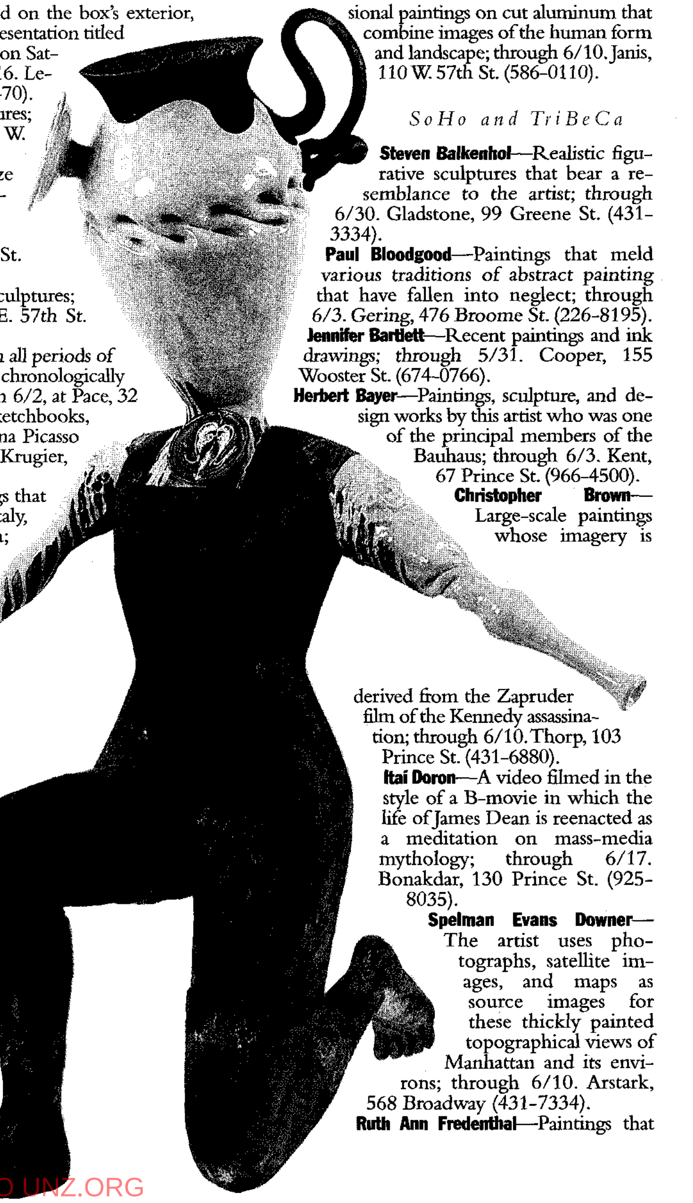
Herbert Bayer—Paintings, sculpture, and design works by this artist who was one of the principal members of the Bauhaus; through 6/3. Kent, 67 Prince St. (966-4500).

Christopher Brown—Large-scale paintings whose imagery is derived from the Zapruder film of the Kennedy assassination; through 6/10. Thorp, 103 Prince St. (431-6880).

Itai Doron—A video filmed in the style of a B-movie in which the life of James Dean is reenacted as a meditation on mass-media mythology; through 6/17. Bonakdar, 130 Prince St. (925-8035).

Spelman Evans Downer—The artist uses photographs, satellite images, and maps as source images for these thickly painted topographical views of Manhattan and its environs; through 6/10. Arstark, 568 Broadway (431-7334).

Ruth Ann Fredenthal—Paintings that



Talent

Michael Lucero has extended the possibilities for cultural and stylistic cross-referencing with his latest ceramic sculptures. Aptly titled "Reclamation Series," these humorous works incorporate salvaged objects, such as this wooden female figure, the front half of a plaster German shepherd, or a wrought-iron plant stand, to which the artist adds his own quirky appendages. At David Beitzel Gallery, 102 Prince Street.

Photograph courtesy of David Beitzel Gallery.

appear to be monochromatic but incorporate various hues within a single color; through 6/3. Stark, 560 Broadway (925-4484).

Steve Gianakos/Irene Rice Pereira—Drawings by both. Through 6/10. Zarre, 48 Greene St. (966-2222).

Jesse Goode—Sculptures created from torched and melted Rubbermade garbage cans; through 6/3. Black + Greenberg, 79 Grand St. (431-1670).

Mary Hambleton—Paintings that combine blocks of color with expansive fields of gestural painting; through 6/24. Auchincloss, 558 Broadway (966-7753).

Konstantin Kakanias—An installation of twelve small houses whose insides have been painted with horrifing scenes, and a daily performance by the artist; through 5/27. Postmasters, 80 Greene St. (941-5711).

Allan Kaprow—Photographs and texts of the California artist's Happenings, as well as posters that were made to publicize them; through 6/19. Gibson, 568 Broadway (925-1192).

Win Knowlton—A room-size sculpture of tree forms made of plaster, hydrocal, wood, concrete, and steel; through 6/10. Mayne, 225 Lafayette St. (431-3952).

Toon Kuijpers—Paintings in which still-life objects are scattered across richly layered crimson, ochre, or gunmetal-gray backgrounds; through 6/3. M-13, 72 Greene St. (925-3007).

Michael Lucero/David Urban—New ceramic sculptures from the "Reclamation Series" that incorporate salvaged found objects./Recent abstract paintings. Through 6/10. Beitzel, 102 Prince St. (219-2863).

Sylvia Plimack Mangold/Matthew Benedict—Paintings of elm- and maple-tree motifs in which the tree fills the entire space of the canvas./An installation of wallpaper designed by the artist and embroidered samplers based on Herman Melville's novel *Moby Dick*. Through 6/3. Alexander, 59 Wooster St. (925-4338).

Malcolm Morley—These new paintings depict boats and planes rendered from actual models and engaged in events of the artist's imagination; the settings, however, are real, based on watercolors from his extensive travels; through 6/24. Boone, 417 W. Broadway (431-1818).

Nam June Paik—A new video wall sculpture in the form of a map of the United States; through 6/3. Solomon, 172 Mercer St. (941-5777).

Roxy Paine—New sculptures, among them "Dinner of the Dictators," a glass-encased table with place settings for twelve dictators and freeze-dried versions of what they ate; through 6/3. Feldman, 31 Mercer St. (226-3232).

Francis Picabia/Luc Tuymans—Paintings from the last decade of the artist's life./Paintings by this Belgian artist that cross the boundaries between representation and abstraction. Through 6/17. Zwirner, 43 Greene St. (966-9074).

Alexis Rockman—Works on paper based on the artist's observations in the Guyana jungle; through 6/3. Gorney, 100 Greene St. (966-4480).

Charles Ross—A model of a sculpture/naked-eye observatory that the artist is building on a mesa near Santa Fe; through 6/24. Humphrey, 25 Mercer St. (226-5360).

Gael Stack/Richard Upton—Recent paintings by both. Through 5/27. Condeso/Lawler, 524 Broadway (219-1283).

Rebecca Quaytman—Four paintings that are installed so they can be viewed simultaneously as an environment; through 6/10. Cevern-Harwood, 304 Mulberry St. (343-1503).

Not Vital—Recent large-scale plaster sculptures that incorporate human and animal forms; through 6/10. Sperone Westwater, 142 Greene St. (431-3685).

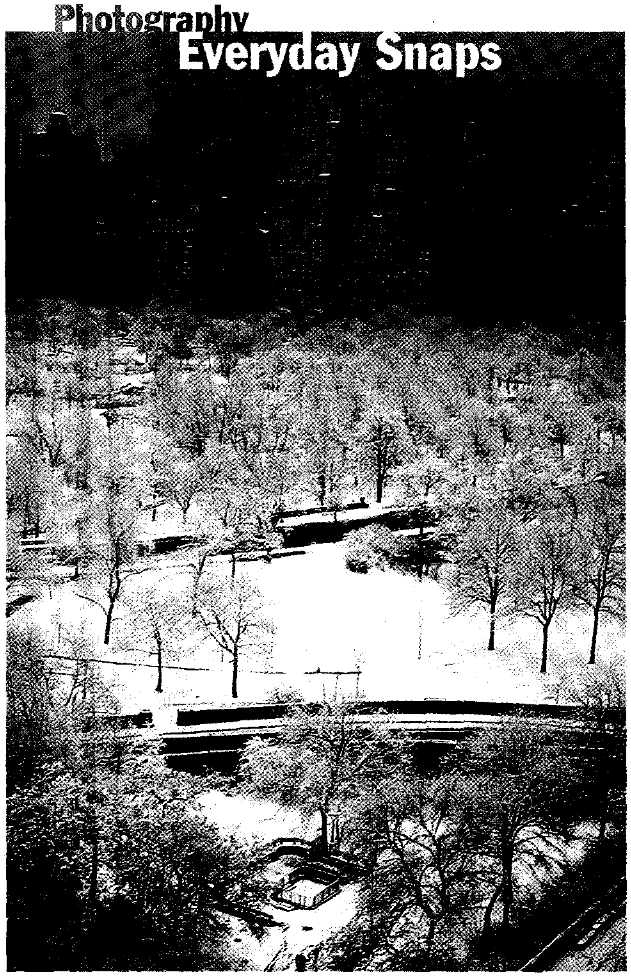
Roger Waters and Gerald Scarfe—Animation cels and drawings made for the film *Pink Floyd The Wall*; through 6/3. Cutler, 379 W. Broadway (219-1577).

Marjorie Welish—Geometric abstract paintings; through 6/3. Donahue, 560 Broadway (226-1111).

Christopher Wool/Fiona Banner—Dense, associative abstract paintings that incorporate the use of silkscreen, paintbrush, and spray paint./Texts that read as blow-by-blow accounts of entire films. Through 6/3. Luhring Augustine, 130 Prince St. (219-9600).

Photography

Everyday Snaps



Whether she was photographing Marlon Brando, a woman rushing through an aisle of men on a Florence street, or little girls playing cards on a city stoop, Ruth Orkin was a master at catching the candid moment, which is why her images retain an astonishing freshness. In her last body of work, a series of documentary photographs of Central Park in all seasons, from dawn to dusk, Orkin found the perfect perch for anonymous snapping: the window of her Central Park West apartment. At ICP, 1130 Fifth Avenue.

Yukinori Yanagi—An installation titled "The Chrysanthemum Carpet" that explores identity and nationality in postwar Japan and whose central piece is a red wool carpet; also on view is "Asia-Pacific Ant Farm," an ant farm composed of the flags of the 42 nations that were included in "The Great East Asian Co-prosperity Sphere"; through 7/31. Blum, 99 Wooster St. (343-0441).

Hyun-Mi Yoo/Gary Stephan—Suspended from the ceiling, these white sculptures of oversize dresses, eggs, bird cages, and other materials refer to dreams of flying./New paintings. Through 6/10. Cristinrose, 395 W. Broadway (431-1862).

Other

Richard Serra—An installation titled "To Whom It May Concern" that is the largest indoor work the artist has shown in New York since 1981 and consists of nine freestanding Cor-Ten steel plates that are spaced at regular intervals across the gallery; through 6/25. Marks, 1018 Madison Ave. (861-9455).

George Stoll—Cast beeswax sculptures of Tupperware; drawings of paper towels, plywood, and newsprint; paintings of fast-food sandwiches, and sculptural and two-dimensional re-creations of holiday decorations; through 6/4. Morris, 530 W. 22nd St. (243-3753).

Lincoln Tobier—Studies for a work-in-progress, *(It all comes together in) Ruckus LA*, a project in which the artist will make a scale model of Los Angeles in collaboration with residents of the city; through 6/25. Hearn, 530 W. 22nd St. (727-7366).

Group Shows

Madison Avenue and Vicinity

Graham—1014 Madison Ave. (535-5767). "Contemporary Still Life," with works by Africano, Butterworth, Cotton, Etkin, Frank, Kushner, Jacquette, McDermott & McGough, Skoglund, the Starns, Stoll, Sugimoto, Zlamany; through 6/30.

Marks—1018 Madison Ave. (861-9455). Works on paper by Baselitz, de Kooning, Freud, Kelly, Marden, Newman, Richter, others; through 6/24.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings by Arnold Friedman, Marsden Hartley, and Alfred Maurer; through 6/30.

Shepherd—21 E. 84th St. (861-4050). Nineteenth-century French paintings, drawings, and watercolors by Amaury-Duval, Bertin, Decamps, Millet, Roqueplan, others; through 6/23.

York—21 E. 65th St. (772-9155). American figurative paintings from the late-eighteenth through the mid-twentieth centuries by Cassatt, Chase, Davidson, Marsh, R. Peale, Stella, others; through 6/30.

57th Street Area

Equitable—787 Seventh Ave. (554-4818). "The Impressionists' New York," with works by Chase, Cooper, Cornoyer, Hassam, Lawson, Hassam, Redfield, others; through 7/13.

Sheehan—41 E. 57th St. (888-4220). Prints by Johns, Kelly, Lichtenstein, Rauschenberg, and Warhol that use appropriated imagery; through 6/30.

Spanierman—45 E. 58th St. (832-0208). "Art of the Old West," with paintings by Benton, Bierstadt, Dixon, Farny, Moran, Remington, Russell, Whittredge, and others; through 6/30.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Don't Smoke in Bed," an installation by Homer Jackson and Lloyd Lawrence; "The Global Sweatshop: Images of Women in the Global Garment Industry"; through 6/24.

Exit Art/The First World—548 Broadway (966-7745). "Way Cool," with works in all media by 31 emerging artists; through 7/14.

Shapolsky—99 Spring St. (334-9755). Paintings, sculptures, and drawings by Briggs, Meadmore, Saroyan; through 6/3.

Other

Baruch—17 Lexington Ave. (387-1138). Prints and drawings from the collection of the Mills College Art Gallery, including works by Blake, Goya, Homer, Klee, Matisse, Picasso, Whistler, others; through 6/5.

Lannon—530 W. 22nd St. (255-7115). Recent paintings by Banuelos, Laing, Silver; through 6/4.

Photography

Mike Disfarmer—Portraits of the townspeople and farm families of Heber Springs, Arkansas, taken

Photograph courtesy of the International Center of Photography.

from the thirties through the fifties; through 6/3. Staley-Wise, 560 Broadway (966-6223).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "PhotoDiary: Lynn Goldsmith." Large-format photographs of musicians; through 7/16. "Ruth Orkin: Retrospective." The photographer's early assignments for *Life, Look,* and other publications; portraits; and scenes of Central Park shot from her apartment window; through 7/16.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Workers, An Archeology of the Industrial Age—Photographs by Sebastião Salgado"; through 5/26.

David Noble—Black-and-white images of landscapes and archaeological sites in the American Southwest; through 7/28. Witkin, 415 W. Broadway (925-5510).

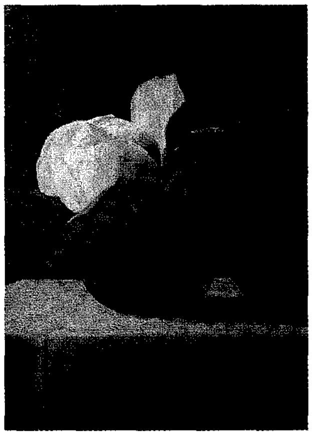
JoAnn Verburg—Multi-panel color photographs that depict images from the artist's everyday life; through 6/24. Mann, 42 E. 76th St. (570-1223).

Joel-Peter Witkin—In his latest works, the photographer has endowed the seemingly grotesque with dignity and beauty, as in *Glassman,* an image of a corpse whose hands are turned upward in a gesture of release, symbolizing the spirit at peace; through 6/24. Pace MacGill, 32 E. 57th St. (759-7999).

Retrospective

Flower Power

It could be argued that John La Farge (1835–1910) was a man of too many talents. The New York–born artist, who studied painting under Thomas Couture in Paris and William Morris Hunt in Newport, Rhode Island, began his career as a painter of still lifes and landscapes, then turned successively to mural painting (Trinity Church, Boston, and St. Thomas Church, New York); illustration (*Riverside Magazine for Young People*); and, at the age of 40, stained glass, the medium that brought him the most acclaim: He created windows for churches, men's clubs, and the homes of William H. Vanderbilt and J. Pierpont Morgan, among others. He also dabbled in sculpture and architecture and was a noted critic, writer, and lecturer on the arts.



Still, it was La Farge's first paintings of flowers, currently the subject of a survey at Jordan-Volpe Gallery, that were the keystone for all of the artist's ideas and preoccupations. In his oil paintings of the early 1860s, like *Magnolia* (above), La Farge was already exploring the effects of light on a darkened interior space, and the idea of the flower as a metaphor for transience and loss. When he dropped still-life painting in 1865, La Farge's floral paintings lost their elegiac mood and became increasingly diffuse and decorative, like the flowers of his later stained-glass windows. Though his ambitious stained-glass works had all but eclipsed his flower still lifes by the time of his death, his artist peers preferred to remember him as a painter. "It was at this time he painted those flowers—one might say truthfully his flowers," said the painter Elihu Vedder, recalling the subdued beauty of his friend's early works. "I had never seen anything like them then, and I have never seen anything like them since."

Edith Newhall

Photograph courtesy of the Berkshire Museum.

Museums

Alternative Museum—"Wanda Gu: Oedipus Refound #3A"; "Yoshiko Kanai: Untitled."; "Bjarne V. H.H. Solberg: Memory Boxes." Through 6/24. 594 Broadway (966-4444), Tues.–Sat. 11–6; donation suggested.

American Craft Museum—"Inside/Outside: Ceramic Works and Drawings by William Daley." Through 6/25. . . . "Jewelry From the Permanent Collection." Through 6/25. . . . "Fiber: Five Decades From the Permanent Collection." Through 6/25. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by reknowned naturalists and artists. Through 12/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. . . . "New Finds, Old Treasures: Early Chinese Ceramics From the Meiyintang Collection." Through 6/18. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11–6, Thurs. 11–8, Sun. 12–5; $3, $1 students and seniors.

Bronx Museum of the Arts—"Division of Labor: Women's Work in Contemporary Art." Through 6/11. . . . "The Path to Memory: An Installation by Gladys Triana." Through 6/11. 1040 Grand Concourse, Bronx (718-681-6000); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $3, $2.

Brooklyn Museum—"A Graphic Odyssey: Romare Bearden as Printmaker." Through 7/9. . . . "The Pictographs of Adolph Gottlieb." The first in-depth examination of the artist's pictographs, a series of paintings dating from 1941 to 1951. Through 8/27. . . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Kitsch to Corbusier: Wallpaper From the 1950s." Through 8/27. . . . "Body Language: Jewelry and Accessories From the National Design Museum." Through 9/3. . . . "Elaine Lustig Cohen: A Modern Graphic Designer." Through 5/23. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880–1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 seniors and students; free Tues. after 5.

Dia Center for the Arts—"Gerhard Richter: *Atlas.*" An ongoing work that the artist began in 1962, when he decided to put together photographs that had been or could become pictorial sources for his paintings. Through 6/18. . . . "Andy Warhol, The Last Supper Paintings." Through 6/18. . . . "Alighiero Boetti and Frédéric Bruly Bouabré, Worlds Envisioned." Through 6/18. 548 W. 22nd St. (431-9232); Thurs.–Sun. noon–6; $3 suggested contribution.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and se-

(Advertisement)

GET A LIFE

School of Visual Arts

PORTRAITURE – The secrets to taking great portraits are not found at the DMV, but at SVA. This course will help you not only capture what your subjects look like, but who they are. Along with in-class discussion and demonstration of tools, methods and lighting, there will be sections concerning subject, direction and overcoming special problems.

SCREENWRITING – Open on a dreary, drizzly Manhattan evening. Cut to a classroom filled with passionate souls and cold cups of coffee. Tight closeup of instructor discussing weekly writing assignments, well-known scenes from films as well as the English to French translation of "quarter pounder with cheese." Before the fade, we learn that students will complete a short screenplay.

PHOTOSHOP – Wait just a minute. The Statue of Liberty has a goatee? Of course not, silly. That's Photoshop – and those photo retouching capabilities are just part of why it's considered the best color and paint imaging software for the Mac. This course concentrates on the program's tools and how they are applied to image manipulation, fine art rendering, illustration and photo collage.

LANDSCAPE PAINTING AT NIGHT – Rather than curling up with a good book tonight, venture out into the city and find solace in the bottom of a glass of dirty turpentine. This course studies the dramatic appeal evening light has on various New York City subjects, ranging from a tree in Central Park to an architectural element at Grand Central Terminal. Easels are equipped with flood lights for easy viewing of canvas and palette.

COLOR THEORY FOR INTERIOR DESIGNERS – "Why thanks, Blue," said Red, "It's nice to see you too." We've all confused complementary colors with compl*i*mentary colors. This course explores how color works as an essential design element in relation to light, form and space. Mixed media used for 2-D and 3-D exercises will help you understand the psychological and physiological effects of color phenomena.

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Grey Art Gallery & Study Center—Works by the sixteen finalists of the "Creative Will" competition for artists with multiple sclerosis. Through 6/17. 33 Washington Pl. (998-6780); Tues., Thurs., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5; contribution suggested.

Guggenheim Museum—1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Gary Hill."Video installations by the Seattle-based artist. Through 8/20. 575 Broadway (423-3840); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Japan Society—"Gems of the Floating World: Japanese Ukiyo-e Prints from the Dresden Kupferstich-Kabinett." Through 6/4. 333 E. 47th St. (832-1155); Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"Women Photographers of the Weimar Republic." Through 7/30. . . . "Tricksters, Tailors, and Fools: Yiddish Tales Through Artists' Eyes; through 7/30. . . . "Camille Pissarro: Impressionist Innovator." Through 7/16. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $6, $4 students and seniors.

Metropolitan Museum of Art—"Nadar."The first comprehensive exhibit of the work of the French photographer Felix Tournachon, known as Nadar. Through 7/9. . . . "The Painted Roundel in the Lowlands: 1480–1560." 5/23–8/20. . . . "Herter Brothers: Furniture and Interiors for a Gilded Age."Through 7/30. . . . "Decorating the American Home, 1850–1900." Through 7/30. . . . "Assyrian Origins: Discoveries at Ashur on the Tigris; Antiquities from the Vorderasiatisches Museum, Berlin." Through 8/13. . . . "Art and Empire: Treasures from Assyria in the British Museum." Through 8/13. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art." Through 10/15. . . . "R. B. Kitaj: A Retrospective."Through 5/14. . . . "Paul Cadmus: The Seven Deadly Sins and Selections from the Collection." Through 7/4. . . . "Masterplan for the Greek and Roman Galleries." Through 8/6. . . . "The Architecture of the Metropolitan Museum of Art, 1870–1995." Through 9/3. . . . "Bloom: Fashion's Spring Garden." Through 8/20. . . . "Princely Patrons: Three Royal Persian Manuscripts." Through 6/4. . . . "Lucie Rie/Hans Coper." Through 5/21. . . . "The Kilenge of New Britain: Photographs by Philip Dark, 1964–1970." Through 7/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. . . . 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum of African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular: The American Quilt Show." Through 9/10. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"Reaffirming Spirituality." Works by 34 Latino artists paired with works they selected from the museum's permanent collection. Through 8/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5; $4, $2 seniors and students.

Museum of Modern Art—"Bruce Nauman." Through 5/23. . . . "American Sculptors on Paper: A Selection From the 1960s."Through 6/13. . . . "Typography and the Poster." Through 6/4. . . . "Projects: Tom Friedman." Through 5/18. . . . "Helen Chadwick: *Bad Blooms.*"Through1 7/11. . . . "Masterworks from the Louise Reinhardt Smith Collection."Through 8/22. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"Union Settlement Association: 100 Years of Leadership in East Harlem." Through 11/5. . . . "New York Saved: Thirty Years of Landmarks Preservation."Through 7/30. . . . "Curating New York: The Legacy of Grace M. Mayer."Through 9/8. . . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Through 9/3. . . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Masterpieces of Nineteenth-Century Italian Painting from the Gaetano Marzotto Collection." Through 6/11. . . . "Nature Observed, Nature Interpreted: 19th-Century American Landscape Drawings and Watercolors from The National Academy of Design and Cooper-Hewitt, National Design Museum, Smithsonian Institution." Through 6/13. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (free on Fri. from 5 to 8); $3.50, $2 students, seniors, and children.

New-York Historical Society—"Treasury of the Past." Paintings, sculptures, and historic objects and documents from the museum's collection. Through 9/17. . . . "On the Avenue, Fifth Avenue." Through 9/17. . . . "Inventory: Christian Boltanski." An installation that is a museum display of actual belongings of a contemporary New Yorker. Through 9/17. 2 W. 77th St (873-3400); Wed. 12–8, Thur.–Sun. 12–5; $3, $1 seniors and children.

New Museum of Contemporary Art—"Human/Nature." Works by more than 150 emerging and established artists. Through 5/18. 583 Broadway (219-1222).

New York Public Library—"e e cummings @100: An Anniversary Exhibition." Through 5/20. Central Research Building, Fifth Ave. and 42nd St. (869-8089); Tues. and Wed. 11–6, Mon. and Thurs.–Sat. 10–6; free.

Queens Museum of Art—"Yukinori Yanagi: Project Article 9." Through 7/16. . . . "The View from Within: Japanese American Art from the Internment Camps, 1942–1945." Through 7/16. Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat.–Sun. 12-5; $3; $1.50 students and seniors.

Studio Museum in Harlem—"Mothers, Fathers, and Legendary Ancestors: Selections of Classical African Sculpture." Through 10/1. 144 W. 125th St. (864-4500); Wed., Thur., Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum—"1995 Biennial Exhibition." Through 6/25. 945. Madison Ave., at 75th St. (570-3676); Wed., Sat., Sun. 11–6, Thurs. 1–8, Fri. 11-9; $7, $5 students and seniors (free Thurs. 6–8 and Fri. 6–9).

Auctions

Christie's—502 Park Ave., at 59th St. (546-1000). 5/17 at 10: "Latin American Paintings, Silver, and Decorative Arts, Part II." On view from 5/12. 5/18 at 10: "Old Master Paintings." On view from 5/13. 5/19 at 10: "Printed Books and Manuscripts Including Americana." On view from 5/13. 5/23 at 10: "Important French Furniture, Porcelain, Objects of Art and Carpets." On view from 5/19.

Christie's East—219 E. 67th St. (606-0400). 5/17 at 10: "Old Master Paintings." On view from 5/13. 5/17 at 2:30: "Latin American Paintings, Drawings, Sculpture, Prints, and Haitian Paintings." On view from 5/13. 5/23 at 10: "19th-Century European Paintings." On view from 5/20. 5/23 at 2: "American Paintings." On view from 5/20.

Doyle—175 E. 87th St. (427-2730). 5/17 at 10: "Important 17th- and 18th-Century English & Continental Furniture & Decorations." On view from 5/13.

Sotheby's—York Ave. at 72nd St. (606-7000). 5/17 at 7: "Latin American Art, Part I." On view from 5/13. 5/18 at 10:15 and 2: "Latin American Art, Part II." On view from 5/13. 5/19 at 10:15 and 2: "Old Master Paintings." On view from 5/13. 5/20 at 10:15 and 2: "French Furniture." On view from 5/13. 5/23 at 10:15 and 2: "American Indian Art." On view from 5/20.

Swann—104 E. 25th St. (254-4710). 5/18 at 10:30: "18th- and 19th-Century Literature, Set & Bindings, Curiosa." On view from 5/13.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

theater

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Broadway

Previews and Openings

Chronicle of a Death Foretold—A musical adaptation, conceived, directed, and choreographed by Graciela Daniele, of the novella by Gabriel García Marquez, wherein—throughout several days of passion, guilt, and dance—a murder is anticipated. $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 5/18 for a 6/15 opening. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Now Playing

Arcadia—Tom Stoppard's Olivier Award–winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. $37.50–$42.50. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200).3 hrs.*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $20–$65. Evening shows begin at 7:30. Dark Mon. and Tues. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). *2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy*, about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed, by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Damn Yankees—A fading boy of summer sells his soul to the Devil for a second chance at playing professional baseball in this revival of the 1955 musical based on Douglass Wallop's best-seller; the show recently reopened after a two-month hiatus, with Jerry Lewis replacing Victor Garber in the latter role. $15–$67.50. Opened: 3/3/94. *Marquis Theater, 1555 Broadway (307-4100). 2 hrs. 45 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $39.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial* CAVEMAN*). 1 hr.40 mins.*

Grease!—A crowd-pleasing, neon-heavy, rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joely Fisher replacing Brooke Shields as the gum-snapping tough Betty Rizzo. $30–$67.50. For the period 4/17–5/28, scheduling as follows: dark Mon. and Tues., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Hamlet—O what a rogue and peasant slave is he—Ralph Fiennes (*Schindler's List, Quiz Show*), that is, currently demonstrating his considered approach to the Mount Everest of acting assignments. This production originated at London's Almeida Theater; the limited run of 110 performances ends July 22. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco, 111 W. 44th St. (239-6200). 3 hrs.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square*, in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Donald Moffat, Cherry Jones, Frances Sternhagen, and Jon Tenney; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2,; Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).2 hrs. 30 mins.*

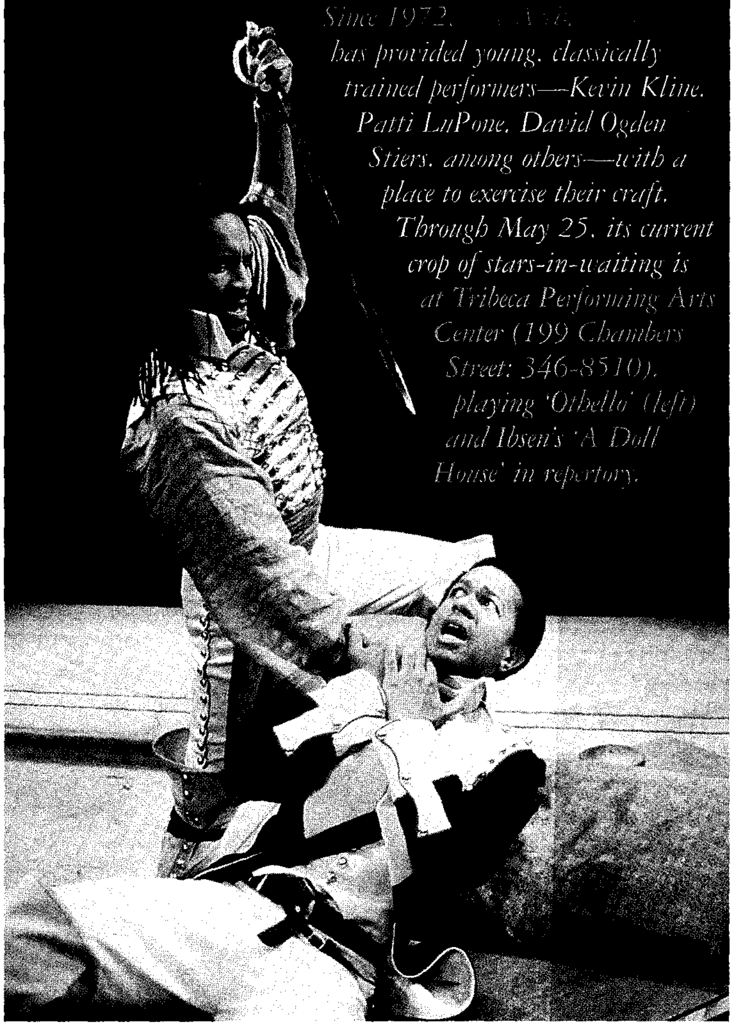
How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

Onstage

The Players Are Come



Since 1972, [illegible] has provided young, classically trained performers—Kevin Kline, Patti LuPone, David Ogden Stiers, among others—with a place to exercise their craft. Through May 25, its current crop of stars-in-waiting is at Tribeca Performing Arts Center (199 Chambers Street; 346-8510), playing 'Othello' (left) and Ibsen's 'A Doll House' in repertory.

Photograph by T. Charles Erickson.

4100). 2 hrs. 40 mins.

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

An Inspector Calls—A stunning Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and its involvement in the suicide of a young girl. Winner of four 1994 Tonys, including Best Play Revival. Gradual turnover for this long-running drama has finally subsided, with the current cast including Nicholas Woodeson, Roy Cooper, Maxwell Caulfield(!), Siân Phillips, Harry Carnahan, and Susannah Hoffman. $45–$60. Opened: 4/27/94. *Royale Theatre, 242 W. 45th St. (239-6200). 1 hr. 50 mins. No intermission.*

Jackie Mason: Politically Incorrect—A one-man show written and performed by Mason, who jokes ruthlessly and effectively about every touchy social issue and racial minority imaginable. $32–$49.50. Opened: 4/5/94. *John Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs.*

Kiss of the Spider Woman—Based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—who find some tentative common ground. It won seven Tonys, including Best Musical. Maria Conchita Alonso recently stepped into the title role, filling the (big) shoes of Chita Rivera and Vanessa Williams. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. $37.50–$70. Dark Sun. Opened: 5/3/93. *Broadhurst Theater, 235 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently supplanted *Fiddler on the Roof* as the sixth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

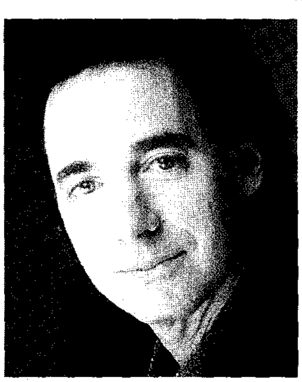
Love! Valour! Compassion!—Terrence McNally's bittersweet drama about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, Anthony Heald, Randy Becker, John Benjamin Hickey, and Justin Kirk. Directed by Joe Mantello. $15–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 3 hrs.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

A Month in the Country—Helen Mirren, Ron Rifkin, and F. Murray Abraham star in Turgenev's classic nineteenth-century study of—to quote Goncharov's *Oblamov*—the Superfluous Russian Aristocrat. $55. Tues.–Sat at 8; Wed., Sat., and Sun. at 2. *Roundabout Theater, 1530 Broadway, at 45th St. (869-8400).2 hrs. 40 mins.*

Performance
He Said, She Said

The following is a verbatim transcript of recent remarks regarding *Loose Lips*—a stage revue (see Off-Broadway listings for details) starring seven actors, including, for the next two weeks, Harry Shearer (*Spinal Tap, The Simpsons*), and consisting of performed verbatim transcripts from the public and quasi-public utterances of two dozen personalities such as Tommy Lasorda, Marion Barry, Aldrich Ames, Joy Silverman, and the Prince of Wales—by director Martin Charnin, who is rushing into his apartment from a rehearsal: "I can offer you—we have beer and we have cherry seltzer. Great! The show's about: Keep your mouth shut. What it's sort of, what it's sort—is really about a wonderful idea that grew out of a series of articles that Kurt [Andersen, editor-in-chief of *New York*], Lisa [Birnbach], and Jamie [Malanowski] did when they were at *Spy* magazine together. Basically, it is a compilation of the real words of people in real circumstances making in many instances real fools out of themselves. We have been able to get transcripts of court records, stuff from the *Congressional Record.* It's all public-domain—it's all material that, that, that is out there. It's the poetry of Charlie Sheen and Robert Downey Jr. and Mickey Rourke. We've simply taken it verbatim and put it in the mouths of actors. We are simply letting the language . . . That one I gotta get. Hello? Yes? Oh, oh! Did you get a message that I—that it needed to be fifteen minutes later? 'Cause I'm just finishing a thing now? Okay? . . . Okay, terrific . . . so I'll see you in about twenty minutes . . . bye. It's, what can I tell you? The thing that has happened is, we've become this repository for all the people who have been able to accumulate material. Calling us up or sending us stuff. Have you heard about, I don't know, the Spike Lee telephone call? It is an endless source of, of, uh, of, enjoyment, and ultimately a theatrical—stuff that can be turned into theater pieces. They're little self-contained plays that are really interesting because they reveal so much of what the larger individual happens to be. I mean, [each] encapsulated three- or four-page script is really who these people are. It's mind-boggling, just basically the things people utter. Okay! Whew! You want more seltzer?"



Randall Short

My Thing of Love—Laurie Metcalf (*Roseanne*) stars in Alexandra Gersten's drama about the splendors and miseries of married life. $20–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 2 hrs.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Rose Tattoo—The play that marks the beginning of Tennessee Williams's Exotic Symbolist phase. Serafina, a devout Sicilian-American widow living on the Gulf Coast, is full of sexual passion that's been suppressed in deference to memories of her late husband—until the arrival, that is, of the lusty truck driver Mangiacavallo, who reawakens that old Life Force. With Mercedes Ruehl (in the role originally written for Anna Magnani) and Anthony LaPaglia; directed by Robert Falls. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Circle in the Square, 1633 Broadway (239-6200). 2 hrs 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heart-breakin' nights, only in America. Through 5/29: Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 6.; beginning 5/30, Tues.–Sat. at 8, Wed. at 2, Sun. at 3. $29.50–$67.50; top price for all shows other than Sun. matinee, Fri., and Sat. is $49.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Neither as bad as the gossips may have wished nor as good as the gullible must have hoped. It has two or three nice songs amid the soupy orchestrations; a great deal of sameness—songs that echo one another or previous Andrew Lloyd Webber songs too closely; book and lyrics by Don Black and Christopher Hampton, to be remembered for the most ear-grating rhyme ever, "kosher-brochure"; remnants of an interesting plot from the Billy Wilder movie; John Napier's scenery, its inventiveness truly matching its lavishness; arresting costumes by Anthony Powell; Hollywood-worthy lighting by Andrew Bridge; and unsatisfactory performances almost across the board. (Simon; 11/28/94.) $25–$70. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Tommy—The Who's angry rock opera about alienation and rebellion now ends by embracing the nuclear family. With such a famous musical source, the surprise here is that the real draw is director Des McAnuff's slick, cinematic staging. $20–$67.50. Dark Tues. Opened: 4/22/93. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs.*

Photograph by Leslie Burke.

Off Broadway

Previews and Openings

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories is reopening a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3. Opens 5/16. *Theatre Four, 424 W. 55th St. (239-6200).*

Angel Levine—A musical adaptation by Phyllis K. Robinson of Bernard Malamud's story about a black Jewish angel sent to earth to ease the woes of a poor tailor. With Andre DeShields, Marilyn Sokol, and Michael Ingram; directed by Peter Bennett. $30. Tues.–Thur., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91, 312 E. 91St. (831-2000).*

Loose Lips—A topical comedic revue conceived by Lisa Birnbach, Jamie Malanowski, and the editor of the publication you're holding. The script is a kind of giddy theatrical Frankenstein stitched together from transcripts of the utterances of such high-profile personalities as Bill Clinton, Marion Barry, Bob Dole, Princess Diana, Bruce Springsteen, colleagues of Heidi Fleiss, and Clarence Thomas. Directed by Martin Charnin; among those sitting in with the permanent company of six from time to time will be Harry Shearer, Mo Gaffney, Griffin Dunne, Buck Henry, Bebe Neuwirth, Gordon Elliot, Ron Silver, and Stephen Collins. $30, Tues.–Thurs.; $35, Fri.–Sun. Tues.–Fri. at 8, Sat. at 7:30 and 10:30, Sun. at 3 and 7:30. Begins previews 5/10 for a 5/18 opening. Steve McGraw's *The Triad, 158 W. 72nd St. (799-4599).*

Party—Truth-or-dare hijinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Police Boys—In the course of interrogating a teenage gang member suspected of rape and murder, several macho big-city cops inadvertently stumble across some uncomfortable truths about their own lives. Marion McClinton's drama is directed by Donald Douglass. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Wilder Theater, Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Prisoner of Love—A theater piece adapted from Jean Genet's last novel by JoAnne Akalaitis (who also directs the production), Ruth Malaczech (who performs it), and Chiori Miyagawa, with an original score by Philip Glass. $22–$25. Tues.–Sat. at 8, Sun. at 3 and 7. *New York Theatre Workshop, 79 E. 4th St bet. Second and Third Aves. (302-6989).*

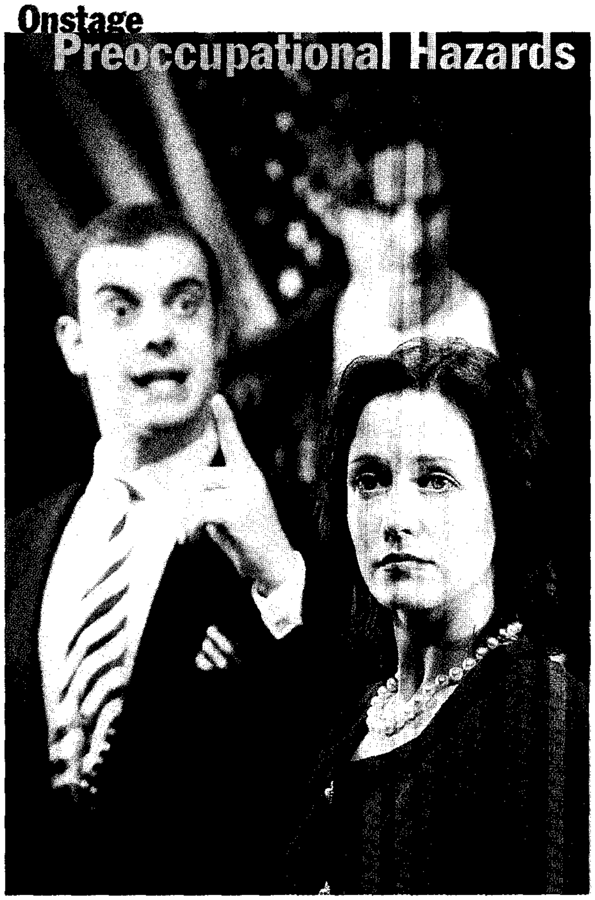
Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Blythe Danner, Charles Kimbrough (*Murphy Brown*), Derek Smith, and Sarah Jessica Parker as, uh, the dog. Directed by John Tillinger. $40. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 5/23 opening. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Twelve Dreams—A Jungian fantasy about a widowed psychiatrist and his infant daughter, from the playwright and librettist James Lapine. In previews for a 6/1 opening. *Mitzi Newhouse Theater, 150 W. 65th St. (239-6200).*

2—In August of 1945, Adolf Hitler's *Übergruppenfuehrer* Hermann Göring stepped into the dock at Nuremberg to answer the charge of "crimes against humanity." The final moments of that affectless, clerklike man—who provided Hannah Arendt with the basis for her famous postulate of "the banality of evil"—are the subject of Romulus Linney's meditation on monstrosity with an all-too-human face. Clarence Felder plays Göring; directed by Thomas Bullard. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Begins previews 5/10 for a 5/18 opening. Through 6/11. *Primary Stages, 354 W. 46th St (333-4052).*

Onstage

Preoccupational Hazards



Question: What's going on this week that's both (a) a savage lampoon of American obsessions with celebrity, class, sex, money, and media and (b) not on the Fox network? Answer: Vertigo Park, a new play by humorist Mark O'Donnell—based on the title piece of his recent Knopf collection—at One Dream.

Photograph by Lisa Maizlish.

Now Playing

All in the Timing—Six snappy one-acters by David Ives that are idiosyncratic and astringent—the laughter is steady and has an educated ring. An Outer Critics Circle–award winner for playwriting. Directed by Jason McConnell Buzas. $35–$37.50. Mon.–Sat. at 8., Wed. and Sat. at 2. Through 5/20. Opened: 2/17/94. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Coming Through—A dramatic adaptation by Wynn Handman of stories selected from the collection of the Ellis Island Oral History Project, a group that has to date recorded for posterity over 1,300 interviews with immigrants who passed through the gateway to America in the 1920s. The evening is the second to emerge from American Place's Offerings program, an experiment in new forms of audience participation that also produced this season's *Spoonbread and Strawberry Wine.* $25. Wed.–Sat. at 8, Sat. and Sun. at 2:30. *American Place Theatre, 111 W. 46th St. (840-3074).*

The Compleat Works of Wllm Shkspr (Abridged)—105 minutes. Everything. Yow. Performed, briskly, by Christopher Duva, Peter Jacobson, and Jon Patrick Walker, taking over from an earlier production at Serious Fun! in 1993. Mon.–Wed., Fri. at 8 (dark Thurs.), Wed. at 2:30, Sat. at 6 and 9, Sun. at 3. $35 Mon.–Wed.; $37.50 weekends. *Westside Theatre, 407 W. 43rd St. (307-4100).*

The Cryptogram—The newest play by David Mamet is set in a middle-class living room, where unsettling revelations reveal the fragility of love. With Ed Begley Jr., Felicity Huffman, and Shelton Dane. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Dates and Nuts—$25. Tues.–Sun. at 8, Sun. at 3. *Theater Off Park, 224 Waverly Place (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Linda Lavin, Debra Monk, and Paul Guilfoyle; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Dog Opera—Having survived high school, Catholicism, and Queens (the borough) together, Peter and Madeline search for romances as good as their friendship. Constance Congdon's play is directed by Gerald Gutierrez, currently represented uptown by *The Heiress.* $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *Public Theater (Martinson), 425 Lafayette (260-2400).*

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $25. Tues.– Sat at 8, Sat. at 2, Sun. at 7. *John Houseman Studio Theater, 450 W. 42nd St. (279-4200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $32. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$45, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Playhouse on Vandam, 15 Vandam St. (691-1555).*

Incommunicado—A civilized and sophisticated play about Ezra Pound, written by Tom Dulack with economy, elegance, and no small eloquence. (Simon; 4/4/95.) With Tom Aldredge as Pound; directed by Richard Corley. $23; students/seniors $18. Tues.–Sat at 8, Wed. and Sun. at 3. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Jelly Roll!—Vernel Bagneris stars in this musical look at the life of Jelly Roll Morton. He adapted the book from the Library of Congress interviews Morton gave detailing his career. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Opened: 8/18/94. *Kaufman Theatre, 534 W. 42nd St. (307-4100).*

A Language of Their Own—B. D. Wong stars in a new play by Singaporean writer Chay Yew, in which the private codes that develop between friends and lovers become windows into the relationships of four young men. $25. Tues.–Sun. at 8, Sat. and Sun. at 3. Through 5/28. *Public Theater, 425 Lafayette St. (260-2400).*

The Last Girl Singer—A spirited ex-megastar escapes from America to begin a new career as a cabaret singer in Guadalajara. Deborah Grace Winer's comedy stars Kelly Bishop, Bill Tatum, and Charlotte Maier. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Kampo Cultural Center, 31 Bond St. (765-1706).*

London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite,* has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale,* on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.) Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Night and Her Stars—Playwright Richard Greenberg's take on the TV-quiz-show scandals of the fifties, just in case you were wondering, had its premiere at South Coast Repertory last season, months before the opening of Robert Redford's film. This Manhattan Theater Club production, presented at the American Place Theatre, stars John Slattery as Charles Van Doren; also with, among others, Patrick Breen, Keith Charles, and Peter Frechette. Directed by David Warren. $40. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 5/28. *American Place Theatre, 111 W. 46th St. (239-6200).*

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written and performed by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier.* $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Outward Bound—$12; with TDF $7. Fri–Sat. at 8, Sun. at 3. *West End Theatre at Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $30. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—In Euripides' version, the story of Hippolytus and his stepmother is a shattering tragedy of near-incestuous passion; Racine's retelling is the supreme achievement of French neoclassical theater. Elizabeth Egloff continues the tradition in her contemporary adaptation of the tale, starring Randy Danson in the title role. $25. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

A Phoenix Too Frequent—The verse drama by Christopher Fry, based on a classical anecdote about a young widow whose plans to follow her husband into the grave are changed by the good-looking sentry guarding the latter's tomb. The Jean Cocteau Repertory's production is directed by Scott Shattuck; with Angela Vitale, Elise Stone, and Kennedy Brown. $12–$24; TDF accepted. Thurs.–Sat. at 8, Sun. at 3; special Sat. mats. 5/20 and 27 at 3, Sun. 5/28 at 8. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

The Professional—In Yugoslav playwright Dusan Kovacevic's drama, a retired secret-police officer (Fritz Weaver) offers the publisher he's kept tabs on for decades a series of short stories about a political insurgent strongly resembling the publisher himself. $35. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. *Circle Repertory Company, 159 Bleecker St. (239-6200).*

Shabbatai—An intriguing, to say the least, subject for a Jewish-themed musical comedy: the story of Shabbatai Zvi, the seventeenth-century religious madman who convinced thousands of Ottoman Empire Jews that he, the Messiah, had at last arrived on earth. *Milk and Honey,* in other words, it isn't. Book, music, and lyrics by Michael Schubert and Michael Edwin; directed by John F. Znidarsic. $30. Tues.–Sat. at 8, Sun. at 2 and 7, plus a special performance 5/20 at 2. *American Jewish Theatre, 307 W. 26th St. (663-9797).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $22.50–$37.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Three Tall Women—Edward Albee's Pulitzer Prize–winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. $42.50–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened: 4/12/94. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*; then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Jim Dale (among others) play assorted men, women, children, and small domestic animals in a knockabout stage adaptation of Graham Greene's comic novel. $27.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. *Minetta Lane Theatre, 18 Minetta La. (307-4100).*

Previews

She's Gotta Have It

In Gary Lennon's romantic comedy Dates and Nuts, Terumi Matthews (right), whom you may recently have seen as the title character in 'Madonna: Innocence Lost,' seeks love, intimacy, and sex with Mark Nassar, although not necessarily in that order. Opening 5/21 at Theater Off Park.

Photograph by Carol Rosegg.

Off-Off Broadway

The Cause—$7/TDF. Thurs.–Sun. at 8:30. Through 6/4. *Theater for the New City, 155 First Ave. (254-1109).*

Chikamatsu's Forest—In Edward Sakamoto's stage fantasy, a famous Japanese playwright finds himself doing battle with his own imagination, which turns out to include Samurai warriors, Bunraku puppets, fairy-tale characters, and the odd Kabuki superstar. $12. Wed.–Sat. at 8, Sun. at 3. *30th Street Theatre, 259 W. 30th St. (332-0027).*

Dinner at the Neighbors—$12. 5/18-20, 25-27 at 8; 5/21 and 28 at 3. *Theatre 22, 54 W. 22nd St. (769-8444).*

Ghost Sonata—Wed.–Thur. by donation; Fri–Sat. $20, with TDF $15, students $10. Through 5/27. *White Street Theater, 54 White St. (633-1292).*

The Heart is a Lonely Hunter—$10/TDF. Thur.–Sun. at 8. Through 6/11. *Johnson Theater at Theater for the New City, 155 First. Ave (254-1109).*

A Lie of the Mind—$12. Wed.–Sat. at 8, Sat. at 2, Sun. at 7. Through 5/21. *Hudson Guild Theatre, 441 W. 26th St. bet. 9th and 10th Aves. (332-0885).*

Lust and Comfort—$12/TDF. Thurs.–Sat. at 10. Through 5/27. *The Club at La MaMa, 74A E. 4th St. (475-7710).*

The Mathematics of Change—$8. 5/18-21 at 7:30. *P.S. 122, 150 First Ave. (477-5829).*

Measure for Measure—$12. Tues.–Sat. at 8, Sun. at 7. Through 5/28. *UBU Repertory Theatre, 15 W. 28th St. (362-7223).*

Nellie A-Go-Go!—Sketch comedy by the Nellie Olesons, a gay comedy ensemble. $12. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 5/21. *Ridiculous Theatre, 1 Sheridan Square (315-1797).*

New Work Now!—Three of the scripts that received their first exposure to audiences in the Public Theater's two-week new-play workshop last spring ended up landing slots within the company's regular main-stage schedule this season; expanded to three weeks, this year's version runs through 5/21. All seats are free, but reservations are strongly suggested; call for detailed schedule. *Public Theater, 425 Lafayette St. (260-2400).*

Oh Revoir, Mirabeau—Mark Dunn's dark Texas comedy about broken hearts, broken dreams, and broken limbs, directed by Robert Kreis. $12.50; $10 with reservations. Fri–Sun. at 7. Through 7/2. *Thirteenth Street Repertory Company, 50 W. 13th St. (675-6677).*

Palomas Intrepidas—Or "Doves on a Lark," a comedy by the contemporary Spanish writer Miguel Sierra in which two bored *senoritas* (ladies) pursue a lusty young *libertino* (Lothario) for some *whoopee* (whoopee). Directed by Melanie Sutherland, it's performed in Spanish and English on alternate evenings by two different companies. $12. Mon. at 7, Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 6. Through 5/28. *American Theatre of Actors, 314 W. 54th St. (802-5373, English; 501-2445, Spanish).*

Paths—$12. Thur.–Sat, at 8, Sat and Sun. at 3; special performances 5/24 and 30 at 8. *Sanford Meisner Theater, 164 Eleventh Ave. (206-1764).*

The Players Club—The response of Premium Bob, a comedy team a.k.a. Paul Boocock and David Latham, to the Republican Contract With America. Sat. at 10:30, through 5/20. *HERE, 145 Sixth Ave. (647-0202).*

Somewhere in the Pacific—A surreal comedy about sexual desire (gay) on a battleship in the waning days of World War II. This two-week run of Neal Bell's play is the latest offering in Playwrights Horizons' New Theater Wing season. $10. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 5/28. *Studio Theater at Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Vertigo Park—A new play by humorist Mark O'Donnell, based on the title story of his most recent collection and dealing with such American obsessions as celebrity, class-consciousness, politics, media, sex, and power. The production is by the Zena Group, which also did the author's *Strangers On Earth* in 1990. $12; special gala performance 5/21, $25. Wed.–Sun. at 8; previews begin 5/12 for a 5/14 opening. Through 6/4. *One Dream, 232 W. Broadway, entrance on N. Moore bet. Varick and W. Broadway (431-0051).*

nightlife

1 Green...Pavement...Deep, Dirty Blues

Concerts

Stone Roses—In the span of two albums they've gone from England's reigning Next Beatles to a decent blues-pop-and-noise combo. That's what happens when you wait five years to release your sophomore effort. The Stone Roses's humbly titled *Second Coming* is a pleasing confection of evasive lyrics and melodic distractions, and they remain pretty danceable, for Brits. 5/20 at 8 P.M. *Manhattan Center Ballroom;* 5/22 at 8 P.M., *Webster Hall. Both sold out.*

Beastie Boys—What made the Beastie Boys great? Was it the revelatory mix of guitars and breakbeats on their debut? Was it the ahead-of-the-curve seventies-revisionism of *Paul's Boutique?* Was it the raucous creativity and connoisseur stylishness of *Check Your Head?* Or is it the way they've celebrated, lampooned, and perfected B-boy swagger, punk snottiness, and show biz itself, as only plugged-in outsiders can? The Beasties return to their hometown with the reunited D.C. rastacore legends the Bad Brains, and Hurricane, their cherubic D.J. 5/24 at 8 P.M. *Madison Square Garden. Sold Out.*

Allman Brothers Band—Twenty-six years and still going strong, the Brothers bring road-weary survivor tales, Southern charm, and guitar licks that are still being copped in garages throughout the Heartland. 5/15, 5/16, 5/18, 5/19, and 5/20. *Radio City Music Hall, 50th St. and Sixth Ave. (307-7171). $25–$35.*

Z-100's "May Day"—An evening of all-acoustic performances by the Cranberries, Matthew Sweet, Sponge, Adam Ant, and the Human League—yes, the Human League. Unplugged. 5/15 at 7:30 P.M. *Roseland. Sold out.*

Al Green—The pastor appears with newly reemergent R&B diva Fontella Bass, of the sixties hit "Rescue Me." 5/19 at 8 P.M. *Beacon Theater, $35. (496-7070).*

"From Harlem To Hollywood"—Pianist Dick Hyman joins the Concordia Orchestra in music from the early days of jazz and silent film, featuring works by Jelly Roll Morton, Scott Joplin, and Duke Ellington, and others. 5/18 at 8 P.M. *Alice Tully Hall, Lincoln Center. (721-6500). $25–$35.*

"Not Just Jazz"—Rhys Chatham, with his guitar and drums ensemble Chatham X, electric trombonist Nicolas Collins, and downtown turntable-sound collagist D.J. Spooky. 5/18 at 8 P.M. *Town Hall, 123 W. 43rd St. (997-1003).*

The Nudes—Thoughtful, fully dressed acoustic pop. 5/17 at 8 P.M. *Merkin Concert Hall, 129 W. 67th St. (362-8719). $10–$12.*

John Renbourn and Robin Williamson—Traditional music of the British Isles, from the guitarist and harpist. 5/20 at 8 P.M. *Washington Square Church, 135 W. 4th St. (545-7536). $14.*

Clubland

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memory" being sung a few blocks away. 5/16: Pavement, the princes of late-twentysomething angst and tuneful desperation, play songs from their new record, *Wowee, Zowee,* sung by Steve Malkmus in a voice somewhere between those of J Mascis and the Cure's Robert Smith. 5/18: Blond, green-eyed retro heartthrob Matthew Sweet. 5/20: Adam Ant; The Dwellers; Flux. *234 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. 5/24: Noel Hill, the Irish accordion virtuoso. *43 Murray St. (732-2873).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Bottom Line—Recently celebrating its twentieth anniversary, this top-notch venue has been giving folk, country, and rock artists one of the best presentations New York has to offer. Decent fries too. 5/16: The wry folk singer Christine Lavin. 5/18: The Fat Possum Mississippi Juke Joint. 5/19: "Required Listening," featuring the meteorically rising young folk singer Dar Williams. 5/20: Buster Poindexter and his Banshees of Blue. Sets at 7:30 and 10:30. *15 W. 4th St. (228-6300). $.*

Brownie's—Quite a cozy little dive, for all the bare brick and Alphabet City street cred. Low-rent rock bands and the occasional big name trying to keep a low profile. 5/17: Leaving Trains. 5/20: Boston's garage-rock revivalists The Lyres. 5/22: MTV "Buzz Bin"-ers Better Than Ezra. 5/23: Sally Timms, chanteuse for England's beloved post-punk band the Mekons, has been crooning beautifully lately, singing Dolly Parton, Johnny Cash, and her own super-witty songs with a crack band. Catch her. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 5/18: In the film *Repo Man,* the Circle Jerks presaged an entire disposable genre of 1995—post-punk lounge music—playing a fallen punk band gone Vegas in a Holiday Inn. Now they're back in action, apparently, just in time for the L.A. hard-core revival. Sundays and Mondays are audition nights and are usually better spent elsewhere. *15 Bowery, at Bleecker St. (982-4052). $.*

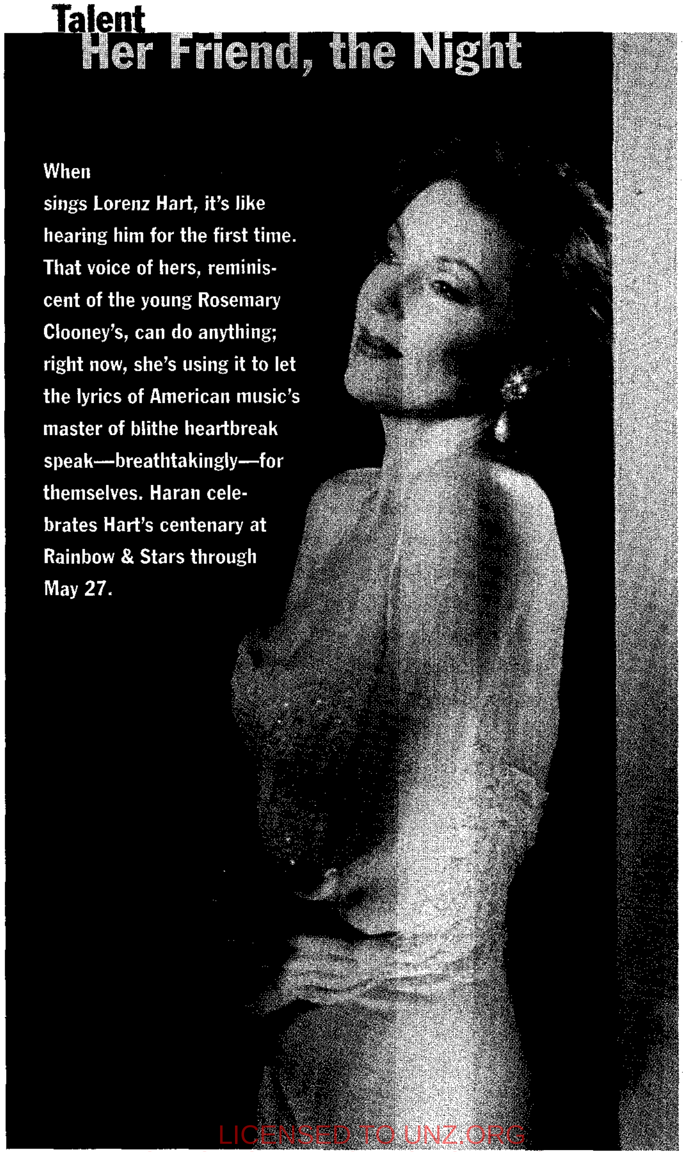
Cafe Wha?—Once a famed beatnik watering hole, now a low-ceilinged home to hippieish good vibes, occasional celebrity sightings, and the funky Cafe Wha? Band, Wed.–Sun. *117 MacDougal St. (254-3706).*

Chicago B.L.U.E.S.—A newish big-budget blueserie, dedicated to the best and brightest from the Midwestern blues capital. 5/17: Little Ed and The Imperial Flames. 5/19–5/20: Jimmy Dawkins Blues Band; Little Ed and the Imperial Flames. 5/24–5/25: Big Time Sarah and the BTS Express.Shows nightly. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. Monday nights are curated by cool drummers from Henry Rollins's Sim Cain to the free-jazzbo William Hooker. 5/17: Chico Freeman's Brainstorm; Marc Anthony Jones and Jim Nolet. 5/19: John Zorn's Ornette Coleman–ish klezmer outfit—you heard us—Masada. 5/22: William Hooker

Talent

Her Friend, the Night



When sings Lorenz Hart, it's like hearing him for the first time. That voice of hers, reminiscent of the young Rosemary Clooney's, can do anything; right now, she's using it to let the lyrics of American music's master of blithe heartbreak speak—breathtakingly—for themselves. Haran celebrates Hart's centenary at Rainbow & Stars through May 27.

Photograph by Paul Greco.

Group. 5/23: Space Needle. 5/24: Gods & Monsters. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A mid-sized bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambiance. It's a bit of a crush near the stage but has an amiable bar, 119, right around the corner for a preshow aperitif. 5/18: Wolfgang Press; Suddenly Tammy! 5/20: G. Love and Special Sauce. 5/22: *Spin* magazine called him "the only card-carrying human in the techno scene" and live, Moby's even more so. In concert, the buzz-cut dervish blends Iggy Pop stage mannerisms with futuristic dance beats just as he mixes veganism, environmentalism, drug abstinence, and devout Christianity with an ecstatic embrace of disco. He plays with Senser. On Tuesday nights, it's the steamy seventies-funk dance night "Soul Kitchen." Saturday nights, the trendily decadent party "Grey Gardens" fills the hall with gothic ambience, house music, and pale dancers. The next day: "Savoy Sundays," a weekly swingfest of ballroom dancing. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, three bars, and a screening room. 5/16–5/20: Composer Philip Glass, a cabdriver turned hero of minimalism, holds forth. 5/23: The famed improvisational guitarist Fred Frith plays with Japan's Ikue Mori and the incredible bassist Mark Dresser. 5/24: Bill Frisell's deft, pantomimic drummer Joey Baron leads the genre-hopping Baron Down. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little more Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 5/19: Roxy Perry Blues Band. 5/20: Mike Dugan and the Blues Mission. 5/21: Manny's World-Famous Blues Jam. 5/22: Mo Holme and the Pioneers. 5/24: Hiram Bullock. *1558 Third Ave. (369-BLUES).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 5/18: Cake Like; Excuse 17. 5/19: Kitchens of Distinction; Ivy. 5/20: the Swingin' Neckbreakers. 5/21: Literate, wonderfully crafted pop songs from neo-folkie Barbara Manning and the S.F. Seals and Boston's Gershwins of mope-rock, the Magnetic Fields. *1039 Washington, Hoboken. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, latterly one of the most happening venues for now-ish music, presenting country, folk, and rock artists groomed for the more au courant time slots on MTV. 5/17: The Friggs. 5/18: David Broza. 5/19: David Lowery. 5/20: Boston's Helium. 17. 5/21: Ursa Minor; Interesting Guys. 5/23: Boston's whimsical Ed's Redeeming Qualities; Juicy. 5/24: Better Than Ezra. Shows nightly. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking, hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The compact, back-room Fort is the new home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists with the occasional Beat refugee. Wednesday evenings, it's the one-woman, multi-character performance piece, the Heather Woodbury Report, in which Heather becomes an 85-year-old woman, a rave kid, a prostitute, etc. *94 Avenue A, at 6th St. 473-7373.*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. Thursday nights, it's Giant Step, the long-running throwdown of saxophone-, guitar-, and turntable-playing musicians. Most live shows start at 9. *204 Varick St. (243-4940).*

Tramps—Despite the ringing walls and mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 5/13: The Blasters; The Motorkings. 5/17: Kitchens of Distinction; Ivy. 5/18: Bourbon Tabernacle Choir; First House. 5/19: New Jersey's own indie-rock heroes Yo La Tengo play music from their highly addictive new record, *Electr-o-pura;* S. F. Seals. 5/20: Missouri's unpretentious country-rockers the Bottle Rockets. 5/23: Little Feat. *551 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. *N.B.:* Tuesday night is (Grateful) Dead Night. 5/17: Holland's The Cords. 5/21: No Use For A Name. *161 Hudson St. (966-5244).*

Jazz

Birdland—A two-tiered, Art Deco–ish club whose fine jazz musicians rarely draw large crowds, probably owing to the longish uptown trek required to see them. 5/17: Afro-Blue. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening, and, as its empire expands (most recently taking Indonesia with Blue Note Jakarta), charges accordingly. 5/16–5/21: Sadao Watanabe Quartet; the finger-tapping guitar stuntman Stanley Jordan plays a solo set. 5/23–5/28: Dianne Reeves. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—A smallish, dark-paneled room into which some of the city's best jazz musicians creep after hours. Through 5/20: Kenny Drew Jr. Duo. 5/22–5/26: Sax great Gary Bartz. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Cajun—A little bit of New Orleans in Chelsea, dedicated to Preservation Hall–style early jazz. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. Through 5/21: Herb Ellis. 5/23: Tess Marsalis. *190 Third Ave., at 17th St. (533-7902).*

Five Spot—A palatial *Dick Tracy*–looking ballroom and regular host to smoothed-out jazz musicians. 5/19–5/20: Jill Hughes. *4 West 31st St. (631-0100).*

Match—Sundays, eightysomething torch singer Laurel Watson, former chanteuse with Duke Ellington and Count Basie, sings with the Shorty Jackson Legacy Blues Band. Shows at 8 and 11. *160 Mercer St. (343-0020).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. Wednesdays, jazz D.J. Ben Duncan hosts a jam session, with free eats from 10 to 11. *31 Union Sq. W. (675-0851).*

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their gigs in Broadway orchestra pits. On Fridays, the Jazz at Noon series moves here from Sardi's, featuring "open mike" playing by lawyers, doctors, stock brokers, etc., joined, on 5/19, by trumpeter Irvin Stokes. *349 W. 46th St. (262-3112).*

Small's—A feisty club that's come-as-you-are and stays open all night, offering after-hours jazz until 8 A.M. It's right around the corner from the Vanguard, so you can head over after the last set. Nightly jams start 'round about 2 A.M. and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, Doc Cheatham plays from 2 to 6. Through Through 5/21: The great Oliver Lake, of the World Saxophone Quartet, leads his own quintet. 5/23–5/28: Don Pullen African Brazilian Connection. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

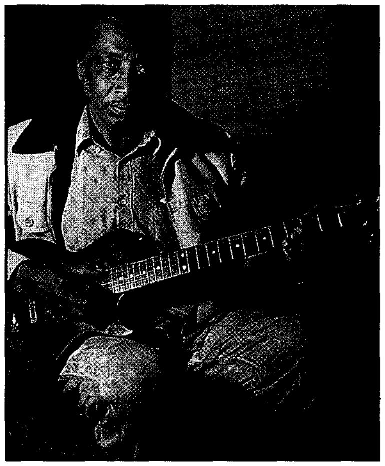
Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. Through 5/28: Illinois Jacquet Big Band. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. 5/16–5/21: Marcus Roberts leads a trio, performing music off his latest record *Gershwin for Lovers.* Sets at 9:30, 11:30, and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Onstage

Blues You Can Use

Driving through the north Mississippi hill country outside of Oxford, you can see the hard land that yields cotton, corn, kale. But there's a feeling, especially after the sun goes down and the hills turn inky, of something dangerous and exhilarating lurking just out of sight. It's a feeling that's turned loose in places like Junior's Juke Joint, a one-night-a-week electric-blues shack in tiny Chulahoma. There, the hands that have steered mules and tractors all week pick up guitars and squeeze out some of the most thrilling American roots music.



Thanks to the young founders of Fat Possum Records, two hill-country blues masters and one prodigy are coming north. R. L. Burnside (pictured), a 68-year-old ex-farmer; Junior Kimbrough, the 64-year-old main attraction and proprietor of a tiny nightclub; and Dave Thompson, a tattooed baby of 24, all play the Bottom Line on May 18.

"I've heard some of that Eric Clapton album," Burnside rumbles in a voice as deep as his local mighty river. "It's pretty good. He bends the strings a lot, but it ain't got the soul in it." Burnside's electric guitar, on the other hand, produces sounds both sinister and scintillating, great chugging lines that twist in the air like an evil wind. And if it's raw, soulful blues you want, listen to Burnside's scary, chillingly sexual "Goin' Down South." Even though he plays from a rocking chair, there's plenty of shaking going on.

Chris Smith

Photograph by Lauri Lawson.

Comedy

Caroline's Comedy Club—The big-budget site of A&E's series *Caroline's Comedy Hour,* right off Times Square. Wednesday nights, it's "El Barrio U.S.A.," a look at the lighter side of Latino-Puerto Rican living, starring Angel Salazar and Elizabeth Testa. 5/17: Hot 97 Radio's "Phat Comedy" series. 5/18–5/21: Dom Irrera. Shows at 8, with extra shows at 10:30 on Fri. and Sat. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—The cozy subterranean home to some of New York's top comics. Through 5/21: Kevin Brennen; Gregg Rogell; Dave Attell; Larry Amoros; Mark Cohen. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this is now one of the city's oldest comedy establishments. Through 5/14: Mike Robles; Scott Bruce; Al Romero; Sean Donnellan; Quentin Heggs; Ben Creed; Danny Curtis. Through 5/21: Rich Ramirez; Mark Unger; Sean Donnellan; Mike Robles; Ben Creed; Scott Bruce; Danny Curtis. 5/22–5/28: Ben Creed; Al Romero; Scott Bruce; Phil Tagliaferri; Mark Unger; Mike Robles; Danny Curtis. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club—A new comedy spot that serves food and presents regulars from Comedy Central, *An Evening at the Improv,* and *Caroline's Comedy Hour.* 5/20: Shecky Beagleman; Dan Natterman; Josh Spear. *254 Greene St., bet. 8th St. and Waverly Pl. (475-5263).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." 5/20: Joe Mulligan; Todd Barry; Seymour; Mike Ivy. Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 5/19–5/21: Jonathan Katz; Ron Gallop; Billy Jaye; Ray Romano. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Performance

The Reverend Al Green

He has the sweetest smile, the tenderest falsetto, and the most raw-throated scream this side of James Brown. Never have the sacred and profane mixed so transcendently as in the voice and person of Al Green (May 19 at the Beacon Theater), possibly the greatest soul singer alive. Though recently inducted into the Rock and Roll Hall of Fame, Green, now 49, gives most of his music these days to the Lord, singing and testifying every Sunday at the Memphis church he's headed since the seventies. Nonetheless, you can still hear earthly struggle and inspiration in almost every note. "It's you that I want," he once sang to a lover, "But it's Him that I need." No one else can wring so much from that age-old dilemma.

Chris Norris

Cabaret

Algonquin Hotel—Through 5/20, singer Julie Budd in a show titled "You and the Night and the Music." Beginning 5/23, Steve Ross takes over with "Their Words Are Music," featuring the lyrics of Oscar Hammerstein II and Lorenz Hart; on Fri. and Sat. at 11:30, he takes a change of pace with "To Wit," a compilation of songs with humor as their keynote. Through 6-24. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Cafe Carlyle—The pianist/singer Bobby Short is back in his accustomed seat at this elegant rendezvous, blithely crooning standards by Noel Coward, Cole Porter, and other such sophisticates. Through 6/24. $45 cover; no minimum. 8:45 and 10:45 nightly. *35 E. 76th St. (570-7189).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (838-8000).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—It's Lorenz Hart's 100th birthday, and parties are being held all over town; one of the more promisingly festive is "This Funny World," that fine singer Mary Cleere Haran's one-woman tribute to the great lyricist. Through 5/27. $40 cover, no minimum. *30 Rockefeller Plaza, 65th floor. (632-5000).*

Sardi's—The Joe Traina Quartet has extended its successful Friday-evening engagement here indefinitely, playing jazz and swing with various guest vocalists at 10:30. This week, vocalist and trombonist Pete McGuiness performs the hits of trumpeter Chet Baker. No cover, no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*

Bars

Alligator Alley—Jägermeister on tap and Billy Joel's "Only the Good Die Young" blasting on the jukebox while a gaggle of twentysomething women dressed for bed by themselves in leggings and oversize sweatshirts sing along. *485 Amsterdam Ave., at 84th St. (873-5810).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

C.J. Bentley's—Got a thing for a man out of uniform? This is a cop pickup bar, so don't be surprised if, mid-flirt, you discover a wedding band in the officer's hip pocket. Added bonus: Disco never died here. *7110 Third Ave., at 79th St., Brooklyn (718-745-0748).*

Dama—Man-about-downtown Jean Claude Iacoveli and three fellow Eurocharmers have opened a playroom for themselves and their elegant and oversexed young trendies—some of whom (for fun, not profit) dance nearly naked. Though unnecessary, oysters are served until 3 A.M., or until they run out. *9 Seventh Ave. So., at Carmine St. (675-2638).*

Holiday Cocktail Lounge—There is a spellbinding young woman who is married now and has a beautiful towheaded son, and who, in what she called her wild years—though she was recently stopped by the police for driving her motorcycle, topless, down Avenue A—would hunt men in this basement barroom. She would sit at the end of the dimly lit, semicircular bar and write in her journal, indifferent to the gaggle of suitors who gathered around her. Once bored of the young men's feigned nonchalance, overenthusiastic laughter, and lame efforts to read over her shoulder, she would look up and—her mind long since made up—take one for the night. *75 Saint Mark's Place (777-9637).*

Les Poulets—The roar on Wednesday nights at this almost exclusively Puerto Rican nightclub is welcome relief from the self-congratulatory murmur of the typical Flatiron feedery. *16 W. 22nd St. (229-2000).*

The Liquor Store—The low-key haunt you've been hoping for in TriBeCa. Not only do you not have to raise your voice above a mutter to be heard in this former liquor store, but you'd feel like a jerk if you did. Fashionable draft beer, a free bowl of pretzels from the bar, and a great view of the mounted unit from the 1st Precinct as it rounds the corner from Ericsson Place at the start of its evening tour. *235 W. Broadway (no phone).*

Shenanegans—If the help wasn't dominated by anorectic, downtown, art chicks and buffalo girls from the boroughs, the seedy elegance of this thread-bare basement club would make it one of the best strip bars in the city. In fact, you wouldn't be at all surprised to find Jimmy Hoffa handing out hundred dollar bills from a booth in the back. *125 E 47th st. (978-0000)*

The Watermellon—Leave the guns at home. The two handsome monsters at the door conduct a weapons check that verges on a cavity search. Great dance-hall music and more traditional reggae from a D.J. that turn a get-drunk for old-timers into a late-night, always-room-for-one-more dance party. 1 OUT OF 79 WOMEN IN NEW YORK CITY HAS AIDS reads the big yellow sign plastered across the condom machine in the men's room next to a handwritten reminder: "Don't forget to wash your hands." *1302 E. Gunhill Rd., in the Bronx (no phone).*

Photograph by Andrew Kent/Retna.

restaurants

New West Sider...The Gout...Lamb Sausage

Manhattan

Lower New York

Acappella—A cherrywood bar, tapestries, and three fifteen-foot windows lend grand atmospherics to this Northern Italian downtowner. Try the homemade grappa. *1 Hudson St. (240-0163). (E) AE, DC, DS, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. *475 W. Broadway, at Houston St. (533-1933) (M) AE, DC, DS, MC, TM, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, TM, V.*

Boom—Postmodern Asian in a rain-forest setting. Fans like the energy and are pleasantly surprised by how good the food is. *152 Spring St. (431-3663). (E) AE.*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Donald Sacks—A corporate dining room for those brave enough to leave the confines of their own glass walls. Straight-up American bistro fare for a strictly business crowd and peckish Century 21 shoppers. *220 Vesey St. (619-4600). (M) AE, DC, DS, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the guilded age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414).* (M) AE, DC, MC, V.

Le Pactole—Contemporary and classical French cuisine in sophisticated surroundings, with a breathtaking view of the Hudson River. Host/owner Romeo DeGobbi makes brunch on Sunday a must. *2 World Financial Ctr., on the balcony of the Winter Garden (945-9444). (M-E). AE, DC, MC, V.*

Le Pescadou—This inovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. *18 King St., at Sixth Ave. (924-3434). (M) AE only.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. *331 W. Broadway at Grand St. (343-2080). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and TriBeCa Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

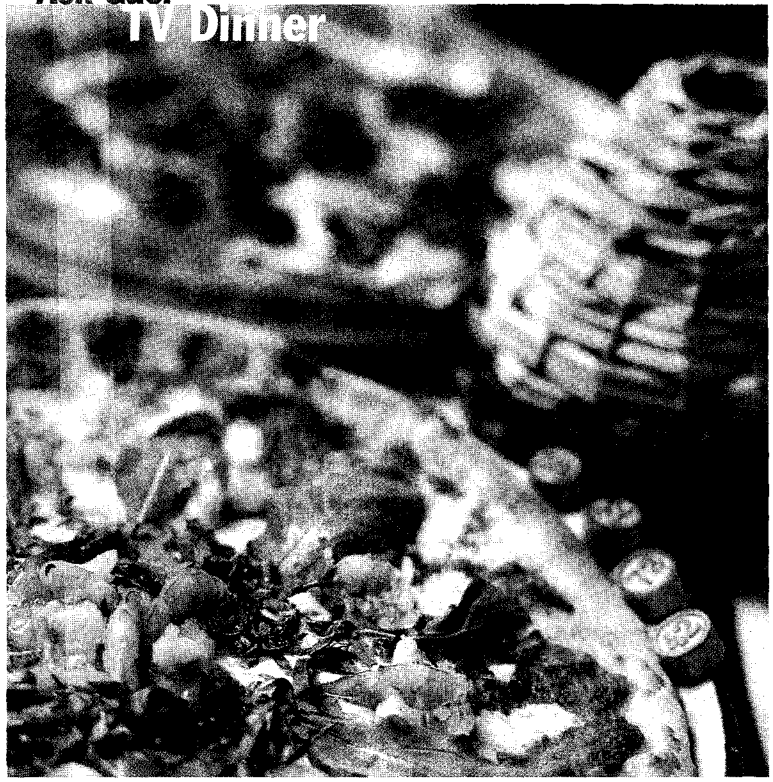
Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven pinot noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866) (I) AE, CB, DC, MC, V.*

Ask Gael

TV Dinner



I'm hungry, but I can't miss the game.

No need for sacrifices. You can glom down a pizza or penne with mini-meatballs and never miss a play on the giant screen hogging Tombola—the newest incarnation of the old Vico at 1603 Second Avenue. Salads are wildly expensive; pasta is cheap. Try fabulous piadina—crisp double focaccia and oozing luscious mozzarella cheese. Then toss the green plastic tombola. If your number comes up, dinner is free.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Steven Freeman.

this month's list

Annabelle	212/486-2560
Aquasource	212/343-2548
Cafe Mozart	212/678-7777
Casa Bella Restaurant	212/431-4080
Dolce	212/692-9292
Julian's	212/262-4288
Liberty Cafe & Oyster Bar	212/406-1111
Lusardi's	212/249-2020
Marlowe	212/765-3815
One Fish Two Fish	212/369-5677

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Gael Greene, NYM Jan 30, 1995:
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Ruth Reichl, NYT Dec 2, 1994
"...the food and the setting are on the cutting edge, the service is pleasantly old-fashioned, the noise level is low and the excellent wine list is reasonably priced."

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Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, DS, MC, TM, V.*

Two Eleven—Casual contemporary American fare with an occasional celebrity appearance. *211 W. Broadway, at Franklin St. (925-7202) (M) AE, DC, DS, MC, V.*

Vietnam—Not much of a stretch to imagine yourself "in country" as you descend the stairs into this linoleum eatery. Try the pork chops and the eel soup. Skip the sate. *11 Doyers St., nr. Pell St. (693-0725). (I) AE, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the Peking, Ambrose, and Waverly moored at the Seaport Museum. *Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17 (227-6735). (I–M) AE, DC, MC, V.

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M). ($)*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Grotta Azzurra—No joke. This Southern Italian spot has been around since 1908; that's four generations in the Davino family. May be old-fashioned, but the cozy, cavelike nooks are ideal for that special someone you don't want to be seen with. *387 Broome St., at Mulberry St. (925-8775). (M) ($)*

L'Udo—On a broad and blossoming stretch of Lafayette Street, this cool, countrified French and

Italian restaurant has rough-hewn walls and outdoor seating welcomes warmer weather. *432 Lafayette St. (388-0978). (M) AE, TM.*

Pierino—An Italian dining room with booths full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that *was* Peter Vallone. *2107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Below 14th Street, West

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-bark). (I) AE, CB, DC, DS, MC, V.*

Caribe—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. *117 Perry St., at Greenwich St. (255-9191). (I) MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) Also 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.*

Filli Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses Street (226-4621). (M) AE, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steak house with vintage items on the walls—Hirschfelds, copies of the Saturday Evening Post, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the Daily News, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 p.m., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Murami—Neighborhood Japanese eatery with a dab of downtown. The limited à la carte sushi offering is augmented by imaginative specials. *546 La Guardia Pl., nr. Bleecker St. (979-7055). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (I) (475-9891/260-4950). AE, CB, DC, DS, MC, V.*

Salaam Bombay—Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl. *319 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Villa Moscone—Peter Moscone and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Italian fare buttressed by delightful outdoor tables. *488 Third Ave., nr. 33rd St. (685-3828). (M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Crystal Fountain—Just as the name promises, this restaurant features a large fountain in the center

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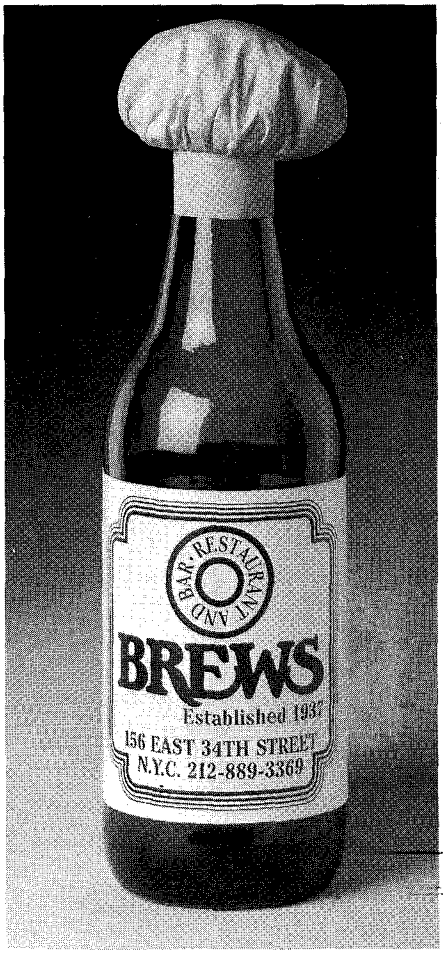

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of its dining room with water that seems to move magically against gravity. Continental fare and proximity to Grand Central attract a business and tourist crowd. *Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). (M) AE, CB, DC, DS, MC, V.*

Eisenberg's—Platonic-form lunch counter. Squeeze in between the local lunch crowd for a plateful of pickles and the meat-loaf sandwich. The matzoball soup is Grandma by way of Campbell's chicken noodle, but it's worth a try. Skip the pastrami. *174 Fifth Ave., nr. 22nd St. (675-5096). (M) ($)*

Hunan Fifth Avenue—Midtown-style Chinese food, business lunches and all. Dinner is a quieter scene. *323 Fifth Ave., nr. 32nd St. (686-3366). (M) AE, CB, DC, MC, V.*

Il Mare—Hearty Italian fare draws primarily business types to this midtown spot with a large bar and tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. *10 E. 38th St. (447-1854) (M) AE, DC, V.*

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting. *134 E. 26th St. (689-0666). (M–E) AE, DC, MC, TM, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect recreation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., nr. 29th St. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Oyster Bar & Restaurant—A tiled vault tucked into a corner of the city's commuter hub serves the widest variety of oysters and the first soft-shell crabs of the season. Avoid the crush: Wait until the commuters have returned to their offices or homes. *Grand Central Terminal (490-6650). (M) AE, CB, DC, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *180 Third Ave., at 17th St. (777-9288). (I–M) MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving American fare in a relaxed atmosphere. *55 W. 21st St. (929-0740). (M). AE, CB, DC, DS, MC, V.*

Previews

East Meets Westside

Because they're so inclined to stay home and order up sushi or baked ziti for dinner, Upper West Siders have ended up with the restaurants they deserve. This week, however, their luck changes: The crew behind Main-Street—that ideologically hometownish mega-café—are opening Rain (100 W. 82nd Street), where Bangkok native chef Taweewat Hurapan (above) offers gentrified Asian food by way of Thailand, Malaysia, and Vietnam.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Lola—A lively entrance that gives way to a vast and airy room made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings. Yes, that was Luther Vandross. *30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, V.*

Man Ray—Popular with those on their way to the Joyce Theater for its reliable and very current American offerings. *169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the tables. The dining room's gold walls are adorned

Photograph by Steffen Thaleman.

with customers' art drawn at the table. *182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at 6, and sails from 7 until 10. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

The Barclay Restaurant & Terrace—Another two-in-one treat. These two dining spots cater to the different moods of diners. The Barclay Restaurant is elegantly decorated like a traditional gentlemen's club with wood-paneled walls. The Terrace is a bit more lively and overlooks the lobby so you can view all the goings-on in the hotel. Both serve Continental fare. *111 E. 48th St., in the Hotel Inter-Continental (421-0836). (M–E) AE, CB, DC, MC, V.*

Brasserie—Upbeat rendition of French-bistro classics 24 hours a day. Choose from the newly renovated dining area or grab a quick bite at the counter. *100 E. 53rd St. (751-4840). (M) AE, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Burke & Burke—Gourmet sandwiches, soups, and salads that are perfect to tote. The tables at some locations make for easy lunch dates. *485 Madison Ave., nr. 52nd St.(366-4020) (M) AE, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little café, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term power lunch got its start in the seventies, and many of those same moguls are still deciding the fate of Third World countries—and that of the Times best-seller list—over Perrier and paillard. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—That's a sky at your feet and hearty portions of modern Tuscan fare (homemade pasta, grilled pizza, chops and fish) on the table. The Scotto family attracts a mostly business crowd. Its packed at lunch and for dinner. Yes, that was Al Roker. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

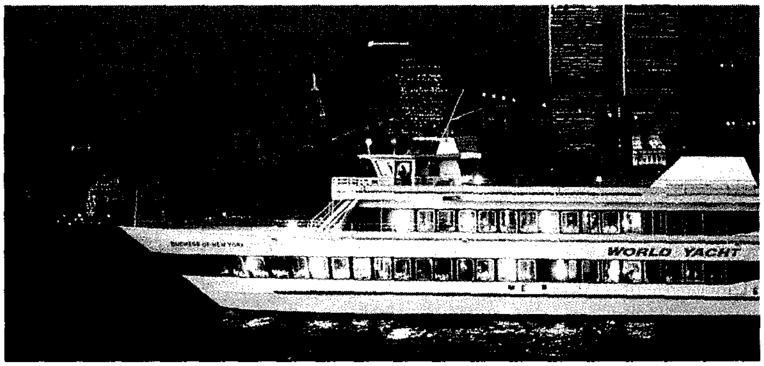
Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mangeoire—A Cote D'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of Southern France to a rustic room in midtown. *1008 Second Ave., at 53rd St. (759-7086. (M) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $40 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. For 30-odd years, André Soltner ran this consistently fine kitchen. Nobody did it better. *249 E. 50th St. (752-2225). (E) AE, CB, DC.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*



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LIZ SMITH...Newsday

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Rustic Lunch

The tabbouleh sidecar that comes with an order of lamb sausage at Gotham (12 East 12th Street) lightens up a rather intensely meatish meal and gives this brand-new entrée a crisp Middle Eastern twist.

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941) (E) AE, DC, MC, V.*

Roma di Notte—Italian fare attracts a more mature crowd at this midtown spot that's been around for more than a quarter of a century. *137 E. 55th St. (832-1128). (M) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chef in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *1004 Second Ave., nr. 53rd St. (980-4131). (I–M) MC, TM, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.*

Shinbashi-An—Midtown Japanese. But this one's elegant and soothing, with dramatic lighting. Don't wear mauve or you'll clash with the walls. *141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steak house jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, TM, V.*

Tse Yang—Food from Beijing and Shanghai served in an opulent dining room. Aquariums abound, so you can preview your dish before you order. *34 E. 51st St. (688-5447). (M) AE, CB, DC, DS, MC, TM, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room–like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours, free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steak house serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your ninas while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V.*

Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/7262). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted cieling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that is Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Hurley's—An original 1892 saloon now serving American seafood classics. This midtowner was once frequented by radio and television stars from yesteryear like Steve Allen and Johnny Carson. When Mayor John Lindsay and Henry Kissinger had a party here, they had such a good time they were asked to leave. *1240 Sixth Ave., at 49th St. (765-8981). (M) AE, DC, MC, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). AE, CB, DC, DS, MC, TM, V.*

Keewah Yen—An unlikely hybrid of upscale Chinese fare and high audio technology—karaoke system and all. *50 W. 56th St. (246-0770) (M) AE, DC, MC, V.*

Koyote Kate's—A Tex-Mex restaurant complete with tables hand-painted with a Native American pattern. Lots of steaks and chops, pasta, and fresh seafood; caters to a twentysomething crowd with a live band every night. *307 W. 47th St. (956-1091). (M) AE, DS, MC, V.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this mid-

Photograph by Warren Salowe.

town mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/2995). (E) AE, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

La Veranda—Northern Italian food. Traditional music in the background. A bustling spot in the theatre district with two private party rooms to get away from it all in. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 246-0373). (M) AE, CB, DC, DS, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Marlowe—A little cultural mêlée: an American bistro that looks like a French country inn. Oak-plank floors and low, romantic lighting are soothing. *328 W. 46th St. (765-3815) (M) AE, MC, TM, V.*

Marriott Marquis—American contemporary cuisine with a Broadway flair. Each dish is named after a Broadway play, so come feast on Miss Saigon or Cats. *1535 Broadway, at 45th St. (704-8900). (M) AE, CB, DC, DS, MC, V.*

Nakagawa—Elegant Japanese in the heart of the theater district. Come feast on some sushi pre- or post-show. *7 W. 44th St. (869-8077). (M) AE, DC, MC, V.*

Olive Garden—A chain serving basic Italian fare but this one has been swanked up for the ever-so-sophisticated New York natives. The theater-district address attracts stouthearted natives and a tourist crowd. *201 W. 47th St., (246-4517). (M) AE, DC, MC, V.*

Pasta Lovers—Now, who doesn't? With a name that's really a rhetorical question, this spot serves basic Italian fare that draws tourists down from their hotel rooms to dine. And there are crayons on the tables for when the dinner conversation falls short of compelling. *158 W. 58th St. (582-1355). (M). AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neopolitan eatery rooted in the glorious 1950s. *236 W. 56th St. (247-3491/3492). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle— This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic and a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza. (632-5000). (E) AE, DC, MC, V.*

Rene Pujol—The rustic French food and service are careful and heartfelt. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Restaurant Raphael—Chef Jean-Michel Bergougnoux redefines contemporary French country cuisine for the nineties in a châteaulike setting. Stenciled floral beams, the fireplace, and the outdoor rear garden set the tone for an intimate, romantic dining experience or a business meal. Near moma. *33 W. 54th St. (582-8993). (E) AE, DC.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, mutted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Samplings—Cheerful family-style dining for hotel guests and local business lunches. *1605 Broadway, at 49th St., in the Crowne Plaza Hotel. (977-4000). (M) AE, CB, DC, DS, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at pre-

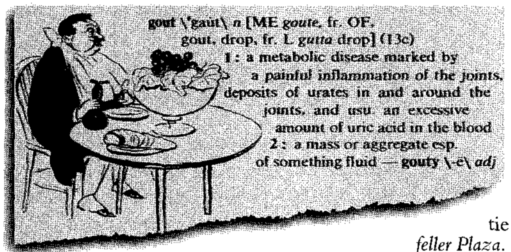
Institutions

The Gout

"If I even *pass* by a can of anchovies, I'm fucked for life," says Cascabel's chef, Tom Valenti. "And a lot of my food, even the lamb shank, has at least trace amounts of anchovies in the sauce. But I have to taste my food, so I'm going to get *the Gout.*"

Valenti is referring to an affliction that most of us assumed went the way of gaslights and debtors' prisons but is still a job-related hazard for a small fraternity of chefs who are lucky enough to eat for a living but are cursed with a genetic predisposition to gout—a form of arthritis caused by a buildup of uric acid.

"Uric acid builds up in the joints like rock candy," says Dr. Steven Magid of the Hospital for Special Surgery, who warns that certain foods and alcohol may spur an attack. "White blood cells vomit enzymes to battle these needlelike crystals," he says, "and the only loser is the joint, which becomes terribly inflamed."


gout \'gaut\ *n* [ME *goute*, fr. OF. goute, drop, fr. L *gutta* drop] (13c)
1 : a metabolic disease marked by a painful inflammation of the joints, deposits of urates in and around the joints, and usu. an excessive amount of uric acid in the blood
2 : a mass or aggregate esp. of something fluid — **gouty** \-ē\ *adj*

A victim's first attack usually occurs in the middle of the night after a large meal has been digested. The acute joint pain that occurs has been compared to that of dislocation and can be followed by both chills and fever. "I woke up and thought I had broken my hand in my sleep," remembers Valenti with a shudder. "The pain was so bad I walked 23 blocks to Cornell Medical Center and begged my way into the emergency room." There is one bit of good news, according to Dr. Magid: "Gout has been correlated to intelligence, which means if you've got the gout, you may be smarter than average."

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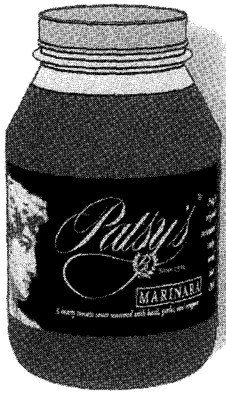

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mium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, V.*

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. *916 Eighth Ave., at 54th St., and 854 Eighth Ave., nr. 51st St. (489-5237). (M) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

"21" Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the inevitable fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717)(M) AE, CB, DC, MC, V.*

Bruno Ristorante—Attracting regulars for sixteen years. A Northern Italian kitchen and an Art Deco dining room with two fireplaces will make anyone feel welcome. *240 E. 58th St. (688-4190). (M) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include barbecue and Thai-chicken and BLT pizzas. There is also a kid's menu. Maple-pine accents. All menu items are under $10. *201 E. 60th St. (799-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, V.*

Fantino—Where else but in New York can you be served your Northern Italian fare on china by Gianni Versace? Serving in a luxurious dining room, Fantino delivers as an Italian restaurant should. Try the tuna or the lamb. *112 Central Park So., in the Ritz-Carlton Hotel (664-7700). (E) AE, CB, DC, MC, V.*

Fontana di Trevi—Hearty Italian that's been around for 44 years. Attracts business personalities at lunch, theatergoers at dinner. *151 W. 57th St. (247-5683). (M) AE, CB, DC, MC, V.*

Gauguin—White-hot scene. Tahitian theme park: living palm trees, recorded bird song, and the artist's murals. Tropical Asian cuisine and casks of cleverly named knockout drops. *The Plaza Hotel, 768 Fifth Ave., at Central Park So. (319-0404). (E) AE, CB, DC, MC, TM, V.*

The Townhouse American—Continental cuisine in a classic English setting. Caters to a gay and lesbian crowd. *206 E. 58th St. (826-6241) (M) AE, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mitsukoshi—The elegant midtown tatami room and sushi bar on the mezzanine of the Manhattan satellite of Japan's oldest department store is the genuine article. A port in the storm for homesick Japanese businessmen and a topflight curio for European tourists. *461 Park Ave., at 57th St. (935-6444). (E) AE, DC, DS, MC, V.*

Plaza Hotel—As one might expect from the Plaza, the Edwardian Room can best be described as classic, serving Continental fare to tourists and natives alike. Just don't expect to see Eloise horsing around: She checked out long ago. *Fifth Ave. and 59th St. (759-3000). (E) AE, CB, DC, DS, MC, V.*

Takeout **Call ahead, because the folks at Raviolandia keep hours that would make a banker blush. But the handmade pastas, almost exclusively of the stuffed variety—cappelletti, tortellini, ravioli, and so on—are delicious, and look so festive that they could easily be mistaken for dessert. At 143 Union Street, Brooklyn (718-237-4468).**

Above 60th Street, East Side

Alexis—Provençal food delivered in a cozy dining room. Look up and you'll see what's written in the stars: The ceiling features a painting of the astrological signs. *140 E. 63rd St., in the Barbizon Hotel (838-5700). (M) AE, MC, V.*

The Boat House Cafe—This is a glorious oasis in Central Park where you'll find the kind of Italian food made only in America, some of it pretty good. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Equense—If it's not on the menu, just ask . . . they'll make it. This cozy spot in the heart of Carnegie Hill likes to take care of its customers. Lite Italian fare served to the ladies who lunch and the families who sup. *1291 Madison Ave., at 92nd St. (860-2300). (M) AE, MC, V.*

Cafe Grazie—A small Italian cafe that attracts both worn-out museumgoers from the nearby Metropolitan and neighborhood regulars. *26 E. 84th St.*

Photograph by Warren Salowe.

(717-4407).(M) AE only.

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all . . . mon cheri. And, sans blague, they have cooing doves. *1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people watcher's paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary American cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. The Kathleen Landis Trio hosts after dinner dancing starting after nine on the weekends. *2 E. 61st St., in the Hotel Pierre (940-8185). (E) AE, CB, DC, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

Ci Vediamo—Almost two restaurants in one, this Northern Italian restaurant has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Girasole—Regional Italian food. Elegant, medium-size space with private rooms upstairs. Wood floors with girasoles (sunflowers to you, bub) throughout. A neighborhood haunt for the subdued set. *151 E. 82nd St. (772-6690). (M) AE only.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for forty years. *1028 Third Ave., at 61st St. (223-9430) (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewellike dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Bistro de Maxim's—It ain't Paris, but . . . This elegant French bistro features a menu that fuses French and Asian flavors. Nouvelle, with lovely murals on the walls and all that. *680 Madison Ave., at 61st st. (980-6988). (M) AE, CB, DC, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Mad Hatter—A landmark American pub divided into enough spaces to suit almost any mood. *1485 Second Ave., nr. 78th St. (628-4917). (M) AE, MC, TM, V.*

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands. . . Close enough. This festive spot serves Caribbean fare like jerked chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin, too. Leave with a suntan. *1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.*

Mulholland Drive Cafe—A very single bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local haute-boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. *840 Madison Ave., at 69th St. (439-4835). (E) AE, CB, DC, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Primola—Solid Italian fare for a more mature crowd who are practically all in jacket and tie, just off work or back from the weekend. Yes, that was Woody Allen. *1226 Second Ave., at 63rd St. (758-1775). (M). AE, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Tony Di Napoli's—Family style means big, big, big. Be prepared to loosen your belt buckle a notch or two after feasting on some serious Italian. Bring a family that likes to eat. *1606 Second Ave., at 83rd St. (861-8686). (M) AE, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE only.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with its frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Fishin Eddies—Another homey spot from the Vince & Eddie guys, with live-fish tanks. Not all the grilled fish is as spectacular as the impressive cioppino for two. Patio dining. *73 W. 71st St. (874-3474). (M) AE, CB, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the upper west side, but when you have the craving, get your fix here. Yes, that was Woody Allen. *235 Columbus Ave., nr. 71st St. (724-4411). Also Hunan Park Two at 721 Columbus Ave., at 95th Street (222-6511). (I) AE, CB, DC, MC, V.*

Picholine—Skillfully prepared Mediterranean-style French food near Lincoln Center. The fabric-covered walls add to the cozy feel of this charming spot. *35 W. 64th St. (724-8585). (M) AE, DC, MC, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *2286 Broadway, at 82nd St. (873-6052). (I–M) MC, TM, V.*

Santa Fe—If it's not the margaritas, then it's the pink faux-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

Scaletta—A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. *50 W. 77th St. (769-9191). (M) AE, MC, V.*

Upstairs at Jack Sprat's—A second-story spot with an atmosphere that lies somewhere between a speak easy and an airport lounge. Healthy American fare with a creative twist—but never fear, they have burgers too. *169 Columbus Ave., at 68th St. (496-9494). (M) AE, DC, DS, MC, V.*

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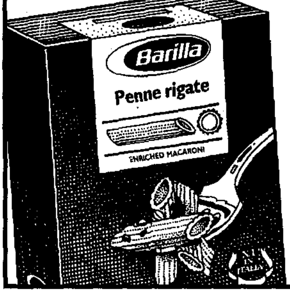

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Cucina Creativa

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nicified steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. Monday nights are cigar nights. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($)*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

La Bouillabaisse—Just what the neighborhood needed—a local bistro so good that a gaggle of grateful and ferociously loyal regulars will wait in the rain for a table. What makes it special is that the hostess/owner will lend you her umbrella. It's BYOB, so scan the menu while you wait, then nip down the block to the Heights Chateau. Ask for a recommendation. *145 Atlantic Ave., nr. Henry St. (718-522-8235). (M) ($)*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($ or Peter Luger's house charge card)*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($)*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($)*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Drive at the East River. Complimentary ferry leaves from Manhattan Tuesday–Saturday 6–11. (718-482-0033). (E) AE, CB, DC, MC, V.*

Bronx

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966) (I) ($)*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V*

in concert

Bang on a Can...*Patience and Sarah*

In Concert
Anonymous No More

Among vocal quartets specializing in music from the Middle Ages, Anonymous 4 are the equivalent of stadium-packing superstars—their albums regularly top the classical charts. The group performs a concert devoted to the works of twelfth-century abbess Hildegard of Bingen on May 19 at 8 at St. Michael's Church, 99th Street and Amsterdam Avenue. $15; call 678-5432.

Classical Music

Monday, May 15

Philadelphia Orchestra—Wolfgang Sawallisch conducts Strauss's *Ariadne auf Naxos,* with mezzo-soprano Ann Murray. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$70.*

Tuesday, May 16

New York Philharmonic—André Previn conducts Debussy, Mozart, and Strauss. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$60.*

Wednesday, May 17

Opera Orchestra of New York—Eve Queler conducts Rimsky-Korsakov and others. With singers Olga Borodina and Dmitri Hvorostovsky. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $12–$60.*

Thursday, May 18

Concordia Orchestra—Joined by pianist Dick Hyman for *From Harlem to Hollywood,* a salute to the early days of jazz and film. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8; $25–$35.*

Friday, May 19

Mostly Women Composers Festival—The Gotham Ensemble and others perform Thea Musgrave, Mary Jean Van Appledorn, Elisenda Fábregas, and others. *Bloomingdale House of Music, 323 W. 108th St. (971-0206), at 7:30; $8.*

Saturday, May 20

Amor Artis Chorus & Orchestra—Performs Milhaud, Vaughan Williams, and others in commemoration of the 50th anniversary of the end of World War II. *St. Jean Baptiste Church, Lexington Ave. at 76th St. (874-4513), at 8; $15.*

Metropolitan Greek Chorale—Performs Mikis Theodorakis's *Zorbas,* a variation on the score for *Zorba the Greek,* and others. *Alice Tully Hall, Lincoln Center Plaza (475-3394), at 8:30; $15–$30.*

Mostly Women Composers Festival—See 5/19.

Sunday, May 21

Bang on a Can Marathon—More than one hundred performers, such as Prague's Agon, Macedonia's Victoria Jordanova, cellist Maya Beiser, and others tackling cutting-edge music by Steve Martland and others. *Alice Tully Hall, Lincoln Center Plaza (721-6500), from 2:30–10:30; $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Monday, May 22

New York Pops—Performs a benefit gala hosted by Liz Smith and featuring Mancini, Rodgers, Bernstein, and others. Tickets available for concert ($15–$100) or concert and dance ($500–$10,000). *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$70.*

Opera

Amato Opera—5/20 at 7:30 and 5/21 at 2:30: Mozart's *Le Nozze di Figaro. Amato Opera House, 319 Bowery (228-8200); $18.*

American Opera Projects—5/17–5/19 at 8: Selected scenes from *Patience and Sarah,* a new opera by composer Paula Kimper and librettist Wende Persons. *SoHo Center for New Opera and Music Theatre, 463 Broome Street (431-8102); $10.*

An American Opera Sampler—5/19 at 8: An evening of excerpts from American operas not yet produced in New York, featuring the Brooklyn College Opera Theatre and others. *Milbankc Chapel, Columbia University, Broadway and 120th St. (724-0066); $10.*

Bohuslav Martinů Philharmonic—5/21 at 3: Mascagni's two-act opera *Silvano,* with Joseph Wolverton in the title role. Also performing Mozart's *Mass in C Minor. Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800); $24–$44.*

New York Vocal Artists—5/19 and 5/20 at 7: A concert on the 19th and the Annual Vocal Competition Gala on the 20th. *Christ and St. Stephen's Church, 120 W. 69th St. (203-562-6249); $10.*

Polish Theatre Institute—5/19 at 8: Scenes from J. Stefani's *A Miracle,* as well as pieces by Szymanowski, Moniuszko, and others. *Cami Hall, 165 W. 57th St. (724-9323); $15.*

Sylvia and Danny Kaye Playhouse—5/20 at 8: Paissiello's *Il Barbiere di Siviglia,* with music by the New York Chamber Ensemble. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448); $24.*

Thalia Spanish Theatre—5/20–7/30: Jose Serrano's operetta *La Dolorosa.* Sat. at 8; Sun. at 4. *Thalia Spanish Theatre, 41-17 Greenpoint Ave., Queens (718-729-3880); $15.*

Dance

American Ballet Theater—Performances Mon.–Sat. at 8; Wed. and Sat. at 2. *Metropolitan Opera House, Lincoln Center (362-6000); $15–$110.*

New York City Ballet—Performances Tues.–Sat. at 8; Sat. at 2; Sun. at 1 and 7. *New York State Theater, Lincoln Center Plaza (870-5570); $12–$60.*

DanceAfrica—4/19 at 7; 4/20 at 2 and 8; 4/21 at 3: A celebration of African dance, featuring Roots of Brazil, Passing Ancestral Knowledge Along, and others. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $15–$30.*

Laurie De Vito and Dancers—Performs *From These Two. . . . TriBeCa Performing Arts Center, 199 Chambers St. (346-8510); $12 in advance; $15 at door.*

Kikuko Moriya Dance Company—5/16–5/20 at 7:30: The Japanese troupe performs *Dance of the Cherry Blossom Country. Fools Company Space, 311 W. 43rd St., 8th floor (307-6000); $15.*

Janet Lilly—5/18–5/21 at 8:30: Performs *Wickedness. St. Mark's Church-in-the-Bowery, Second Ave. at 10th St. (674-8194); $10.*

Marymount Manhattan Dance Company—5/16 and 5/18 at 7:30; 5/17, 5/19, and 5/20 at 8; 5/21 at 3: Performs *The Three Musketeers, Akhmatova,* and others. *Marymount Manhattan Theatre, 221 E. 71st St. (517-0651); $10; 5/18 gala is $30.*

Ann Moradian—5/17–5/19 at 8: The company performs *Four Songs, Rorschach 157,* and others. *Dia Center for the Arts, 155 Mercer St. (925-5417); $15.*

Parsons Dance Company— Through 5/21: The ten-dancer troupe offers the New York premieres of *Step Into My Dream, Mood Swing: Prozactic Variations,* and other pieces. Opening night and Sundays at 7:30; otherwise, Tues.–Sat. at 8; 5/13 and 5/21 also at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

Photograph by Susan Johann.

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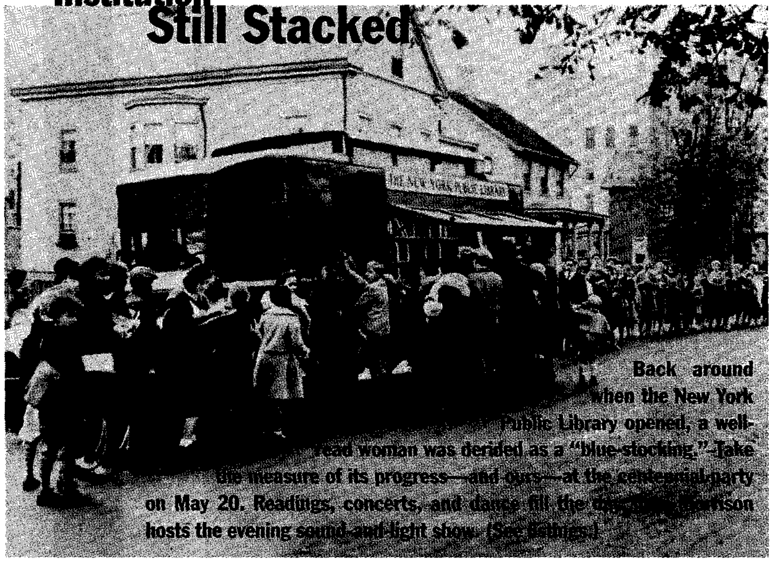


Back around when the New York Public Library opened, a well-read woman was derided as a "blue-stocking." Take the measure of its progress—and ours—at the centennial party on May 20. Readings, concerts, and dance fill the day; [illegible] hosts the evening sound-and-light show. (See listings.)

John Leonard's Television Notes

The Vanishing Father ("Frontline," 5/16; 9 to 10 P.M.; Channel 13) tells us that 40 percent of American children grow up without one, and it hurts. Regardless of family income, the single-parent child is twice as likely to drop out of high school, become a teenage mother, and spend some hard time in jail than the kid with two or more.

No Time to Be a Child (5/16; 10 to 11 P.M.; Channel 13) picks up where "Frontline" leaves off except in a tougher neighborhood, with drugs and guns. In this first installment of a periodic two-year series, "Growin' Up Not a Child" looks at the survival skills of inner-city street kids, and reads their own astonishing poems.

Accent on the Offbeat ("Great Performances," 5/17; 10 to 11 P.M.; Channel 13) listens in as composer Wynton Marsalis conspires with choreographer Peter Martins on a New York City Ballet production of "Jazz (Six Syncopated Movements)." You saw it here first.

The Great Indian Railway (5/17; 8 to 10 P.M.; Channel 13) sends Linda Hunt from the Himalayan foothills, across the great Thar Desert, all the way to Madras, with William Livingston and Jeanne Rawlings Livingston onboard for *National Geographic* to get a picture of every palace, every camel, and every bureaucrat.

The Ed Sullivan All-Star Comedy Special (5/19; 9 to 11 P.M.; CBS) lets us look with Mary Tyler Moore at more than twenty years of snippets, from the so-so (Alan King, Shari Lewis) to the transcendent (Richard Pryor on the Merchant Marines and George Carlin explaining the government's attitude on Muhammad Ali and Vietnam: "If you won't go kill them, we won't let you beat them up").

Liz: The Elizabeth Taylor Story (5/21 and 5/22; 9 to 11 P.M.; NBC), with Sherilyn Fenn as the Catwoman on the Hot Tin Pyramid, was unavailable for preview. One wonders why.

The Laverne & Shirley Reunion (5/22; 8 to 9 P.M.; ABC) on the other hand, was available for preview. And one also wonders why. But between clips, the cast gets to schmooze, including sometime visitor Henry Winkler, plus Eddie Mekka's "Big Ragoo."

Radio Highlights

Lyric Opera of Chicago—5/20 at 1: Bernstein's *Candide*. With Barry Banks, Elizabeth Futral, Timothy Nolen, Phyllis Pancella, Deborah Darr, Dale Travis, and Zale Kessler. George Manahan conducts. WQXR, 96.3 FM.

"An Hour With the New York Philharmonic"—5/21 at 1, with comments by music director Kurt Masur. WQXR, 96.3 FM.

"Symphony Hall"—5/16: Salieri's *Cesare in Farmacusa* and Shostakovich's Symphony No. 5 in d. 5/17: Haydn's Symphony No. 95 in c, Berezowksy's Fantasie for Two Pianos and Orchestra, and Satie's *Parade*. 5/18: Goldmark's *In Italien* Overture and Violin Concerto No. 1 in a. 5/19: Mehul's Symphony No. 2 in D and Gershwin's *Porgy and Bess*. 5/22: Wagner's *Siegfried Idyll* and Barber's Piano Concerto. 5/23: Mozart's Piano Concerto No. 21 in C and Albeniz's Rapsodia espanola for Piano and Orchestra. 5/24: Bizet's *La Patrie* Overture and Sibelius's Symphony No. 2 in D. Every weeknight at 8, except for 5/24 when it airs at 7; WQXR, 96.3 FM.

"The Broadway Hour"—Hosted by Larry Sutton of the *Daily News*. 5/15: Lisa Banes discusses her role in *Arcadia;* Mimi Turque on *Kiss of the Spider Woman;* Charles Strouse performs and talks about the twenty-fifth anniversary of the 92nd St. Y's "Lyrics and Lyricists" series; cabaret star Jeff Harner sings. 5/22: A salute to summer theater, with guest Peter Filichia of *Theatre Week* magazine. At 6; WPAT; 930 AM.

"Casper Citron"—5/20 at 10 P.M.: New York City public advocate Mark Green talks about his new book, *The Consumer Bible: 1001 Ways to Shop Smart;* actor Rob Becker discusses his role in Broadway's *Defending the Caveman;* Todd G. Buchholz explains *From Here to Economy: A Shortcut to Economic Literacy.* WOR; 710 AM.

"Sunday Night Opera House"—5/21 at 8: Verdi's *Aida*. With Leontyne Price, Plácido Domingo, Sherrill Milnes, Grace Bumbry, Ruggero Raimondi, Hans Sotin, Gruce Brewer, Joyce Mathis, the John Alldis Choir, and the London Symphony Orchestra. Erich Leinsdorf conducts. WQXR; 96.3 FM.

"Live From Lincoln Center"—5/24 at 8: Kurt Masur Conducts the New York Philharmonic and Sarah Chang; Hugh Downs hosts. On the program is Mendelssohn's Violin Concerto in e minor and Mahler's Symphony No. 1 in D. WQXR; 96.3 FM.

Recorded Music

Elvis Costello *Kojak Variety* (Warner Bros.)—It's no big deal when Duran Duran releases an all-covers album, but when one of the best songwriters of the past twenty years does it, you've got to wonder. This collection of B-sides and rarities is a sourcebook for Elvis Costello's signature style—a mix of rockabilly, Holland-Dozier-Holland, Randy Newman, and Dylan—as well as a warmhearted reunion with favorite sidemen like guitarists Marc Ribot and James Burton. What it's not, though, is Costello playing to his strengths. Over the years, that nasal postadolescent snarl has matured into a viable croon. But Elvis's voice is still way too idiosyncratic to manage R&B mojo like Little Richard and Screamin' Jay Hawkins, both of whom get the affected gutturality he introduced in the mid-eighties. Phil Spectorish bombast assists the sweeping Motown tune "Remove This Doubt"—a could-be outtake from Costello's *Get Happy*—and Ribot's tweaky guitar work ably complements the uniquely affecting vocals throughout. One track, a drop-dead-gorgeous version of Dylan's "I Threw It All Away," nearly validates the entire album, but otherwise there's

Photographs: left, New York Public Library Archives; right, *Journal American*, 1949.

nothing indispensable. Tellingly, the rockabilly blues "Leave My Kitten Alone" gets a sprightly if unenlightening run here. It's been a favorite cover at Costello's live shows for a few years now, as it was for another group of rather talented songwriters, the Beatles. But they did it at the *beginning* of their career. (Chris Norris)

David Del Tredici *An Alice Symphony* (Composers Recordings)—One year before the Beatles wrought their psychedelic opus *Sgt. Pepper's,* this American composer had, in a sense, already beaten them to the punch. Del Tredici, a modern atonalist, didn't exactly "turn on" in 1968, but that was the year that he revealed a rather unusual obsession: Lewis Carroll's *Alice in Wonderland,* whose hallucinatory adventures would inspire the bulk of his work for the next 27 years. *Adventures Underground, Vintage Alice, Child Alice,* and scads of other symphonies fill his *oeuvre* from that time and a lush, neo-Romantic tonality replaced the gnarled dissonance of his early work. *An Alice Symphony* was written in 1969, for amplified soprano, folk group, and orchestra, and it takes *Alice* episodes like the Duchess's recitation of the "Speak roughly to your little boy" poem and illustrates them with odd, surprising orchestral daredevilry, including tasteful use of that sci-fi soundtrack staple, the theremin. The final movement, "Who Stole the Tarts," takes off from the trial scene, with hysterical rhythmic complexity to evoke the caterwauling jury and court. Lest we fear the 55-year-old composer is outgrowing this childlike fascination, rest well: He's currently at work on an opera, whose working title is *Dum Dee Tweedle.* (C.N.)

The Written Word

"Selected Shorts"—5/24 at 6:30: The work of Noël Coward, Ruth Prawer Jhabvala, and Raymond Carver will be read by Steve Ross, Tirlok Malik, and James Naughton. 2537 Broadway, at 95th St. (864-5400); $14.

Carolyn Kizer and Ursula LeGuin—92nd Street Y on 5/15 at 8. At Lexington Ave. (996-1100); $10.

Jayne Anne Phillips—5/22 at 7:30, at Writers in Performance (Manhattan Theatre Club at City Center, 131 W. 55th St., 645-5848); $10.

"Do Tell: Readings for the Biennial"—William H. Gass, Mary Gaitskill, Darryl Pinckney, and Lydia Davis read at the Whitney Museum, 945 Madison Ave. (606-0211) on 5/16 at 7; $8.

"Edmund Wilson Centenary Performance"—5/17 at 6: "Dear Bunny, Dear Volodya: Wilson and Nabokov in Their Own Words." Mercantile Library, 17 E. 47th St. (755-6710); $5.

Octavio Paz—The poet reads on 5/23 at 8 at the 92nd Street Y, at Lexington Ave. (996-1100); $10.

Lectures and Panels

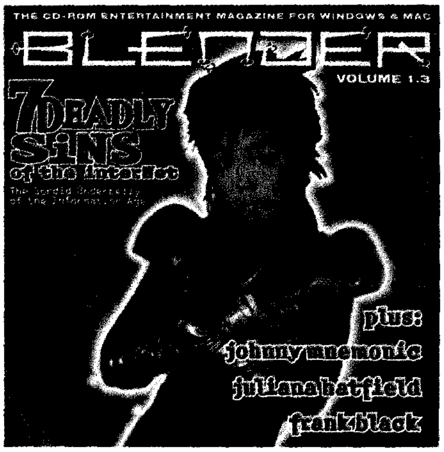
Edmund Wilson Centenary Lecture—5/24 at 6: "Remembering Wilson." With Jason Epstein, Elizabeth Hardwick, Mary Meigs, Roger W. Straus Jr., and Lewis Dabney. Mercantile Library, 17 E. 47th St. (755-6710); $5.

"Gender and Assimilation in Modern Jewish History"—5/16 at 6:30: Yale historian Paula E. Hyman presents this lecture on how geographic context and social class influenced gender norms which, in turn, shaped Jewish women's responses to changing conditions in the modern world. Hebrew Union College, Jewish Institute of Religion, 1 W. 4th St., bet. Broadway and Mercer (674-5300); free.

Fairs and Festivals

"Crafts on Columbus"—The avenue will be filled with a marketplace of American handcrafts on 5/20–21 from 77th to 81st Sts. More than 150 exhibitors will be on hand, admission is free, and the fair is from 10 A.M. to 6 both days—rain or shine. Call 866-2239.

The New York Public Library: Centennial Day—5/20: Authors, public officials, and New York citizens will participate the library's hundredth-birthday party/open house in each of the library's 85 branches. At the Center for the Humanities, Fifth Ave. and 42nd St., free readings will be held to "reflect on the meaning of freedom of speech and thought in our world today." Among the readers: Walter Cronkite, Shelby Foote, Donna Hanover Giuliani, David Henry Hwang, Fran Lebowitz, Barbara Walters, and Wendy Wasserstein. Centennial Day will conclude with a sound-and-light show beginning at 8:30, which will be viewed by the public from the lower library steps as well as from Fifth Ave. (it will be closed to automobile traffic). Hosted by Nobel laureate and library trustee Toni Morrison, the closing ceremony will trace the history of the institution, examine its present, and provide a glimpse of its future. For schedule information and more on the readings, call 221-7676.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The Sordid Underbelly of the Information Age
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johnny mnemonic
juliana hatfield
frank black

Preview

CD-ROM magazines, neato though they may be, are still for the most part oddly paced and, somehow, not quite *there.* But the third issue of music-and-pop-culture bimonthly *Blender,* in stores like Barnes & Noble next week, is a fun, if insubstantial, cyber-romp.

Tours

"The Upper East Side"—5/21 at 2: See the Colony Club, the Cosmopolitan Club, the Union Club and several historical landmarks while learning about the architectural and residential history of the neighborhood. Meet at the southwest corner of E. 58th St. and Park Ave.; call 979-2388 for further information. $10.

"All in the Family"—See Little Italy on Sidewalks of New York's guided tour of *Godfather* land. Call 517-0201 for schedule information and meeting place; $10.

Manhattan Memories/New York Labor History Association—Presenting a downtown walk that will focus on workers' rallies and machine guns in Union Square, the anti-labor carryings-on at the Jefferson Market Courthouse, the Stone Cutters' "riot," the theater riot, the relationship between the German and Jewish labor organizers, the "Uprising of the 20,000," and the Triangle Shirtwaist Fire. 5/21; $15. Call 628-9517 for meeting time and reservations.

"Brooklyn's Victorian Necropolis"—Tour the 478-acre Greenwood cemetery, resting site of Horace Greeley, Boss Tweed, Samuel F. B. Morse, Leonard Bernstein, and Currier and Ives, with its historian, John J. Cashman. The walk lasts approximately two hours and takes place on 5/21 at 1. Call 718-469-5277; $5.

"A Writer's Walk Through Greenwich Village"—See the residences of poets, playwrights, novelists, and journalists as well as their gathering places and sites made famous in their work. Call 517-0201 for schedule information and meeting place; $10.

"The Jewish East Side"—A walking tour through more than half a century of Jewish history, celebrating the settlement of immigrants in the area. Stops include the Eldridge Street Synagogue, Shteebel Row, the Henry Street Settlement House, and *The Jewish Daily Forward.* 5/21 at 1; $9. Call 439-1090 for meeting place.

"Celebrating the Brooklyn Bridge"—5/20 at 3: In honor of the bridge's 112th birthday, Adventure on a Shoestring leads a tour of the engineering marvel its designer, John Roebling, did not live to see finished. Guide Howard Goldberg will share the history and legends of the bridge and,

In Print

The Fisher Queen

"You are not a National Monument," M.F.K. Fisher writes to herself in *Last House* (Pantheon; $23), a posthumous book of her short pieces. "You are not a stylist. You are not anything the readers want to believe you are. You are a docile fool." She was, of course, the precise inverse of all those claims, this formidable daughter of Iowa stock whose food writing transcended the form—most memorably in her 1954 collection *The Art of Eating.* She also wrote poetry, short stories and travel memoirs that served (sometimes to her chagrin) as a chatty, ongoing autobiography.

At her death in 1992, she was on a pedestal, the sort of author from whom scholars and general readers alike fetishize glimpses of every little preserved mood, all the last prose remnants, and even merely logistical correspondence. *Last House* is Fisher's own arrangement of previously unpublished observations on her favorite trips and her ideal meal, on stealing, on sexuality, on a discourteous photographer ("with resentful eyes and a bobbed nose and a mouth just beginning to learn"), and on the illnesses of her later years. Some of the entries reflect as well as report on Fisher's failing health: Her girlish, exclamatory voice is intact, but she does not seem able to finish a thought with her customary elegance. In this kind of book, however, no one much cares. The same acritical impulse that draws admirers to her last scraps of writing compels us to love them. One of the best things about the book is the evidence that everyone's praise finally registered: "I did indeed feel that people who loved me were blind and stupid to do so, instead of seeing that I was not worth the effort. And yet they did love me, and now, so late, I am grateful."

LINDA HALL

Photograph by Thomas Victor.

Solutions to last week's puzzles

S	A	P	P	H	I	R	E	■	D	A	M	A	S	K
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N	■	T	■	N	■	E	■	L	■	I	■	L	■	D
D	R	O	O	P	■	S	C	A	L	E	F	I	S	H
A	■	■	■	I	■	■	■	P	■	S	■	T	■	E
N	E	W	S	P	A	P	E	R	S	■	T	U	B	A
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L	A	U	N	D	E	R	E	D	■	O	V	O	I	D
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V	E	N	T	S	■	A	R	T	I	C	H	O	K	E
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C	E	O	S	■	A	U	G	U	R	■	N	O	O	N	E	■	I	S	L	E
E	B	R	O	■	I	V	E	G	O	T	T	O	R	O	W	■	C	H	I	N
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H	A	W	S	■	D	R	E	E	■	■	R	O	N	■	G	O	P	■	■	■
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R	A	T	T	L	E	S	■	T	V	A	■	I	N	E	Z	■	C	A	E	N
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Z	E	R	O	■	A	Z	U	R	E	■	S	O	L	V	E	■	I	M	N	O
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at mid-span, will lead the group in singing *Happy Birthday* and blowing out candles on a cake. Call 265-2663 for meeting place and reservations; $5.

"A Tribute to Jackie"—A two-hour stroll through Mrs. Onassis's neighborhood one year after her death, with stops at many of her haunts. Call 662-5300 for schedule information and meeting place; $10.

Exhibitions

"Yugo Next"—"Here is a lemon," went the assignment to students and recent graduates of Kevin O'Callaghan's three-dimensional-design class at the School of Visual Arts. *Make lemonade.* The lemon in question was the Yugo, the infamous ultra-cheap Yugoslavian import that was available here from 1985 to 1992 and has since all but disappeared. The students were to take the cars and, employing their classroom-acquired expertise with hammers, cranes, and forklifts, give them new life. O'Callaghan's only dictum was that the results be entirely functional. They made a telephone. They made a subway car, and a submarine. They made a barbecue grill. They even made a piano, which was actually played at the opening of Yugo Next, an exhibition of the students' work in Grand Central Terminal's main waiting room. A total of 24 transformed Yugos, some with movable parts and some interactive, will be on display through May 26.

"Victorian Vernacular: The American Show Quilt"—The Museum of American Folk Art places decorative textiles and other home furnishings in a context of the Aesthetic interiors movement of the nineteenth century. Columbus Ave., bet. 65th and 66th Sts. (595-9533). Hours: Tues. through Sun, 11:30 a.m. to 7:30 p.m. Closed Mon. Admission is free.

"Spiders!"—The American Museum of Natural History's exhibition shows you how spiders travel, hunt, and reproduce, and examines their impact on popular culture. Games, videos, photographs, and interactive components are used to help the viewer understand how the spider uses its senses and perceives the natural world. The centerpiece of the show is a display of twelve live tarantulas from North America, South America, and Africa. Through 6/4, Central Park West at 79th St. (769-5310). Call the museum for information on upcoming special programs held in conjunction with the exhibition.

"Body Language: Jewelry and Accessories From the National Design Museum"—The museum's collection of jewelry includes approximately 1,000 pieces, ranging from ancient Egyptian artifacts to work produced just recently. Built up through bequests from personal estates as well as donations from living designers, the collection is one of the few resources in the country for the study of the art of jewelry. This exhibition charts the links between jewelry and anatomy and documents changing societal attitudes toward the human body and jewelry design. Through 9/3 at Cooper-Hewitt National Design Museum, 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 for seniors and students; free on Tues. after 5.

"Ladies' Mile: Emporia and Entertainments"—Shopping in the 1880s has been re-created by the Museum of the City of New York. The area bounded by Union and Madison Squares from Broadway to Sixth Ave. was the center of New York's fashion and social worlds from the late 1860s to the turn of the century. Using objects and images drawn from the museum's own collection, the exhibition brings back the clothing, accessories, and ephemera of the area's department stores, shops, restaurants, and theaters. Among the articles on display: a shirt belonging to Diamond Jim Brady, a gown worn at President Rutherford B. Hayes's inauguration, a little boy's suit from Best & Company, and combs, fans, jewelry, purses, and silver from Tiffany & Co. Fifth Ave. and 103rd St. (534-1672).

Happening

Seventh Heaven

Don't be daunted: 7th on Sale isn't only for career co-chairs and people who buy wholesale. The fashion industry's mammoth fund-raiser to combat HIV/AIDS opens May 17 at the 26th Street Regiment Armory. Call 307-7171 for tickets. (See "Best Bets" for more.)

Sports

Baseball

The Yankees play their second and third in a series at home against Cleveland on 5/16 and 5/17 at 7:35. And then host Baltimore on 5/19 at 7:35, 5/20 at 1:35, and 5/21 at 1:35. On 5/23 the Bombers are off to California to begin their series against the Angels at 10:35.

The Mets finish their series against Montreal on 5/15 at 7:40 before heading off to Houston from 5/16 to 5/18 and then Philadelphia from 5/19 to 5/21. They begin their series at home against Los Angeles on 5/23 at 7:40.

Basketball

We can only hope that the Knicks' playoff battle continues against the Indiana Pacers.

Hockey

The Rangers continue their defense of the Stanley Cup in the playoffs.

cue

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Editor

Barbara Ensor
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Photograph by H. Armstrong Roberts.

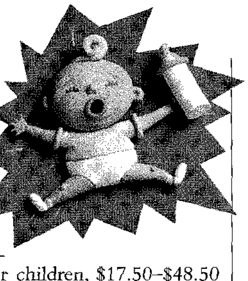
Kids

Circus Rings...

Children's Events

Amateur Hour—For the ultimate school-play spectacle, witness several hundred local schoolchildren dancing their way through the cartoon morality tale *Fat City* (think *Guys and Dolls* meets *Little Orphan Annie*) with sets and props by Red Grooms—and shorter pieces *City City* and *Goo Goo Eyes* (the latter on Saturday only)—in Central Park's **Delacorte Theater.** Tickets are distributed on a first-come first-served basis on the day of the performance at the box office, which opens at 10. Shows are 5/20 and 5/21 at noon, 2:30 and 5. The Delacorte Theater is located at the foot of the Great Lawn; enter either at 81st St. on the West Side or 79th St. on the East Side. For further information, call 226-0323.◉◉

"Cirque du Soleil"—The stunning visual effects, the total lack of animal manure, the junior contortionists, and the spellbinding music may inspire older children to run away and join, but the performance drags a bit for most children under 12, who could use some elephants or banana-skin-style slapstick humor. The yellow-and-blue circus tent is pitched in Battery Park City through June 4. Tues., Wed., and Thurs. at 8; Fri. at 6 and 9:30; Sat. at 4:30 and 8:30; and Sun. at 1 and 5. West St. between First and Second Places, near the World Financial Center (952-1200). $8.75–$33.50 for children, $17.50–$48.50 for adults.



Big Apple Circus—Soft shapes careen through sawdust, plates spin, and elephants perform cut-up comedy routines in "Grandma Meets Mummenschanz." 5/19 at 7, 5/20 and 5/21 at 1 and 5, 5/22 at 11 and 7, and 5/23 at 11. 250 First St., at Broadway, Van Cortlandt Park, Bronx (307-4100). Ticket prices range from $10 to $28. (Next week, 5/23 to 5/31, the circus is in Wolf's Pond Park, Staten Island. Call 268-0055 for information).

Little Big Top—**Vidbel's Old Tyme Family Circus** serves up a close-up view of aerial acts, clowns, and jugglers. Elephants do double duty, performing under the tent and giving rides outside. 5/20 at 1, 3:15, and 5:30. Southtown Field on Roosevelt Island, directly across from the tram. Call 752-1754 for further details. Tickets are $7◉

School Fare—Ride a pony, walk the moonwalk, or bid on dinner for two at Nobu at the **Tribeca Children's Street Fair.** 5/20 from 11 to 5. Raindate is 5/21. Triangle along Duane St. bet. Greenwich and Hudson Sts. Pony Rides, and popular clowns are all at **Hunter College Elementary School's** Spring Fair. East 94th St. and Madison Ave. 5/20 from 10 to 4. Raindate is 5/21. ◉●

Minor Classics—A bouncy **Little Orchestra Society** concert called "A Musical Toy Store" features pieces by Prokofiev, Bartók, Schumann, and Shostakovich. For ages 3 to 5. 5/20 at 10:30 and 11:45, and 5/21 at 12:30 and 1:45. Florence Gould Hall, French Institute/Alliance Française, 55 E. 59th St. (704-2100). $30. ◉

Hand-holding—Join line and circle dances in a **Klezmer Family Dance.** Michael Alpert instructs by example an babies on shoulders are always welcome. 5/20 from 6:30 to 8. Esplanade Plaza, Liberty St. and the Esplanade, near the World Financial Center (267-9700).◉◉

Sweden on Celluloid—*Sune's Summer* recalls a family's happily calamitous caravan vacation. 5/20 and 5/21 at 2. Walter Reade Theater, Lincoln Center, 165 W. 65th St., plaza level (875-5600). Tickets are $2.◉

Ya Wanna Buy a Monkey?—You don't have to buy one from David Letterman or anyone else if you've got one of your own. Children (ages 10 and up) make a monkey doll from men's work socks—in an idyllic setting. 5/21 from noon to 5. **The Charles Dana Discovery Center,** Fifth Ave. at 110th St., in Central Park (860-1370). $25.◉

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

Activity

Hand Over the Dough

For years, experts in the art of getting vegetables into children have been suggesting that the task can be vastly simplified if children become actively involved in the process of cooking. Ideally, said veggies can be placed atop a pizza that the kids make themselves. Still, most parents are—understandably—daunted by the bewildering prospect of making actual pizza dough with an actual child. But here's a revelation: Many of New York's pizza parlors are happy purveyors of not just the cooked but the raw. Dough blobs—large enough to cover a cookie sheet or a real pizza pan—go for about $3 from the Vinnie's, Roma's, or Sal's near you. On request, pizza purveyors will hand you a slowly expanding beige glob in a plastic takeout container.

Once home, toss, stretch, and pinch the stuff into a pancake shape and put it in a 400-degree oven for about ten minutes. Next, spread tomato sauce from a jar onto the center of the pizza crust and let the child arrange steamed broccoli, corn, squash, and various other good-for-you foodstuffs to form a face, rocket ship, or abstract design on top of the sauce. Before putting it in the oven for another five to ten minutes, cover the whole creation with a layer of grated mozzarella cheese. Then marvel as the kids ask for seconds—despite the greens.

BARBARA ENSOR

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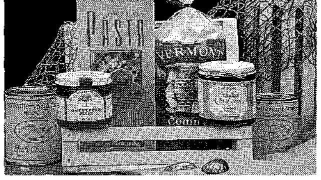

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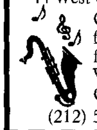

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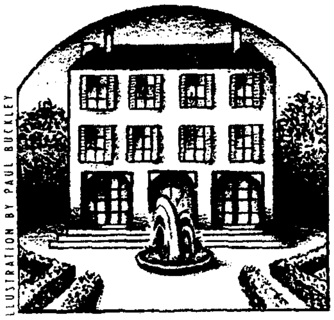
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There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

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Street Address ______
City ______ State ______ Zip ______
Day Phone (for our records only) ______
Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______
Card Number ______ Exp. Date ______
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S...S...S... **212-315-3525**
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L.I.E. Exit 64N **516-924-0092**

Private Massage By Appointment—East 46th. Studio/Resid. **212-819-0729**

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Continued on next page.

Continued from previous page.

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Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

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Strictly Personals

Tall, Attractive Green-Eyed Brunette—Silky skin, 52, cultured, Jewish, works in the arts - sophisticated, warm, witty, sensuous, affluent, well-traveled. Looking for well-established, dynamic, caring, active man, 6' plus, with similar attributes, who is seeking a serious relationship. (914) area. 7301 ✉

The Real Thing—Classy, warm, very slim, athletic, 5'7", dark blond, 38 female, Jewish, very successful attorney - who enjoys skiing, sports, travel, opera, theater and all fun things. I seek a kind, fun, successful, smart and secure gentleman with integrity, 36-52, who will be proud of an accomplished total woman and become her best friend, lover, husband, and dad of our kids. Note/phone/photo please. 7205 ✉

Shiksa Looks Without The Guilt—Beautiful, blond, blue-eyed MD, Park Avenue practice, seeks a mensch and match, my soul mate - a truly handsome, happy, extremely wealthy (financially and in character), unencumbered Jewish professional or businessman, 36 plus. Enjoys sailing, golf, tennis, music, antique auctions, theater and more. How divine it would be to find each other and share it all. Photo, please. 7495 ✉

Funny, Adventurous MD/PhD—A down-to-earth, high-powered, genuinely nice, communicative guy, good-looking, lean, tall, multifaceted, 38, dynamic. Seeks female counterpart with sense of humor - sexy, warm, tall, under 36, to share love and the future. Photo a must. 7524 ✉

Very Pretty Uptown Girl—Ready to share a true love story with a fascinating gentleman (Manhattan or CT). 40, divorced, real Fifth Avenue class but authentic country lover, creative, bright and successful CEO - slim, young and elegant looking, teenager spirit. I excel in a sophisticated world but totally appreciate the comfort of cool country living. Please be 40-46, healthy, bright, youthful, classy but cool and certainly not stuffy, first-class traveler with upscale life style, authentic and unpretentious. Priority request: allow me to believe in love, in family values, in a supportive, caring, vibrant and passionate relationship and, most of all, in you. Letter and photo please. I'll be there for you. 7479 ✉

Single Dads Only, Please—Jewish female, 38, financially secure, intelligent, honest, pretty brunette, classy, sweet and fit, with one daughter. In quest of a tall Jewish male, 40-49, financially successful, intelligent, honest, warm, with a heart of gold, who could be my friend. 7474 ✉

Attractive, Slim, Well-Educated—Spiritually centered, single white female, 42, health professional and musician, seeks financially and emotionally secure, single white male, 38-48, nonsmoker, health-conscious, no children. N/S Shore LI residents. Bio/photo. 7466 ✉

Sound Mind And Body—Tall, slender, attractive 45-year-old woman would like to meet a man (5'10" plus) with character and a sense of humor. I'm an urbane, witty (and humble) nonsmoker, with a positive outlook and an established career in the video field. Could we be compatible? Note and photo, please. 7528 ✉

This Could Be It—Jewish male, 35, handsome, athletic and very fit, successful, educated professional, down-to-earth and funny, is looking to meet someone, to 35, who is pretty, slim, warm, and stylish in a natural way. Note/photo please. 7344 ✉

One Fantastic Guy—Is what I am and what I seek in a female (25-35). You are sexy, athletic, spunky, outgoing and easy to be with, much like myself. You also seek a permanent relationship, love children, animals and a man who's an A-plus cook but doesn't look it. Note/phone. 7469 ✉☎

Beautiful Female MD—Mid 30s, Ivy grad with highly successful practice, fun-loving, slim, stylish, athletic. Seeks warm, dynamic Jewish Prince Charming, late 30s-mid 40s, for romance, marriage and family. Manhattan preferred. 7494 ✉

Down-To-Earth, 6'1", Handsome—Hard-working, successful, Jewish, 40s, humorous, sincere, affectionate entrepreneur seeks attractive 30s female, lifetime mate. Note/photo/phone. 7542 ✉

Business Executive—Seeks a special woman to share interests, tennis, skiing, travel and friends. I'm 6', blue eyes, athletic, and seeking an attractive, active, fun woman, 26-35 years old. 7452 ✉ ☎

Also Funny And Kind—I am a quality Jewish man, extremely young (looking, feeling and attitude) 59, attractive and healthy, 5'11", 175 lbs, three grown delicious children, professional/CEO in entertainment industry. Highly successful, respectful, powerful - a most happy camper. We are both very intelligent, good self-image, classy and casual, positive, caring, unpretentious and, most importantly, honest. I'm arts-oriented, music junkie, rollerblade, walk a lot, think a lot, have unlimited capacity of the heart to also love a lot. Need a very special, smart and sexy woman. Your age - from the most incredibly mature 35 to the youngest-looking/feeling mid 50s. Great legs immediately gets on A list. I'm in no rush... Want a best friend that I also happen to lust for. I bring a lot to the table. I expect the same. Note/phone and photo that really looks like you a must. 7553 ✉

Gentleman Seeks—A Jewish woman with elegant style, dresses in exquisite taste, fixes her hair and makeup in a most attractive manner (not necessarily the result of a visit to a beauty salon), college grad, nonsmoker, honest to a fault, unselfish, loves to cook, knowledgeable about nutrition, able to host, plan and cook a dinner for six, loves her work and is financially successful at it, healthy, does not whine, is self-sufficient, not helpless, single, never married because she hasn't met a man equal to her qualifications. Don't tell me what you like. Tell me what you can do. I am a Jewish Wharton grad, retired with an annual income in six figures, single, never married, have traveled the world, always wear a suit, shirt and tie; never wear sneakers, jeans or tee shirt. If you can meet the above specifications, write: 7504 ✉

Sincere Gentleman—Very early 50s, successful, handsome, divorced, Jewish - nonreligious, very caring and considerate, interested in meeting very pretty, petite woman, 40s, to enjoy life together. Communication and understanding a must. Phone/note/photo please. 7482 ✉

You Can't Sink A Rainbow—I'm very successful in a highly competitive industry despite being sweet, loyal, caring and unabashedly feminine. I put a top priority on honesty and amaze people when I say I'm 47 (constantly mistaken for 30s). The right man will look beyond my hourglass figure (5'5", 115 lbs) to see intelligence, warmth, elegance, integrity, generosity and wit. Seeking these same qualities in a dynamic, sophisticated, power-dressed man who radiates masculinity and enjoys a healthy lifestyle. My dreamboat will be ruthless in the boardroom and Romeo in the bedroom (not vice versa, thank you) with a melt-your-heart smile and a four-star wit. Full-length oil portrait optional; recent photo essential. 7445 ✉

Single White Male—Nonsmoker, professional, 5'6", 30s, handsome, honest, hopeless romantic - Marco Polo type, with various interests. Seeks soul mate with an appreciation of music, food, travel, movies, city strolls and country drives. Books, antiquing and running are a few of the things I enjoy. Let's explore the world together and enjoy each other's company. Sensitivity and a keen sense of humor earn bonus points! 7256 ✉

Sensuous, Creative, Romantic—She was taking the Orient Express on a much needed vacation, boarding in Paris, destination Venice. That evening, full of anticipation, she wore a black satin dress that clung sensuously to her body and complemented her smooth ivory skin and golden-blond hair. As she sat in the rich mahogany art deco dining car, tunes of Cole Porter playing on the baby grand, a glass of champagne was sent to her table. She looked up and there stood a tall, dark, intriguing-looking man. Their eyes met, and in that brief, intense moment she knew they would be together always. Unfortunately, I missed the Orient Express, so I am placing this ad instead. Very attractive blond, slender yet curvaceous, president of Madison Avenue company, early 40s, with interests that range from the culinary to Camus, city nightlife to country wildlife - seeks an earthy yet sophisticated man, 43-55, with humor, passion and insight, not afraid of romance or commitment. 7529 ✉ ☎

Stay Forever! Wife Wanted—Faithful, single white male, commitment-minded, 47, 5'9", built to last, extra attractive, seeks female with room in her heart for hugs, laughter, tears, smiles, marriage... and for keeps. Photo/note/phone. 7500 ✉

East Hampton Man—Kind, sensitive, honest, bright, perceptive, quiet, family-oriented Ivy League investment banker in early 50s, seeks compatible woman in late 30s/early 40s. I'm 6' tall, in great shape, not bad-looking, lived in Manhattan and San Francisco, ski, sail, love the ocean and the outdoors. I'm still drawn to NYC for theater, restaurants, museums, etc., but prefer a less intense day-to-day life - reading, cooking, music, etc. My friends appreciate my honesty, intelligence, dry wit and diverse interests. If you're attractive, intelligent, physical, nonsmoking, sweet, giving, Christian, and liked being married...send note/foto. 7489 ✉

Whomp! Here It Is—Very handsome, 6'1", 185 lbs, green eyes, seeks beautiful, sexy woman, 25-35, for wining, dining, cuddling. Note/photo. 7545 ✉

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Soft Heart, Sharp Mind, Sensual—Spirit. Warm, lovely, intuitive, generously curved brunette, 39, seeking passionate life partner. Like me, you're an affluent, intelligent, highly successful Jewish professional, with integrity, depth and humor. 7539 ✉ ☎

Cuddly And Affectionate Male—If you're pretty, sweet and petite, 32-42, and would love to settle down with a kind, youthful, well-built, witty author, 42, 5'6", please write or call. 7478 ✉ ☎

Springtime!—I love this time of the year. I am a handsome, successful, down-to-earth professional man, 39 (looks 33), with varied interests including keeping fit, ballet, horseback riding, cooking, sporting events, traveling. I am honest, interesting, ambitious, sometimes adventurous, passionate, fun, romantic and can communicate my feelings. I've never been married (but feel I am ready). I seek a petite, pretty woman in early-mid 30s, with good traditional values, who is fun, spontaneous, affectionate, giving, understands her feelings and has enough time to share life's joys, successes and disappointments with someone special. NJ/NY area. Note/photo/phone appreciated. 7388 ✉

Realistic In Raleigh, NC—Slender, lively, financially secure, divorced white female writer/psychologist seeks the one thing missing from her rich life - an honest, sensitive, physically fit, very bright, widowed/divorced white male, 55-70, with a good sense of humor - for fun, friendship, hopefully more..to share the arts, good restaurants, intimate conversation, travel, the beach, quiet evenings at home. I especially enjoy a companion whose creative/intellectual interests enrich and welcome my own. I am too invested in this fine community to leave it, so I need someone who is here - or willing to consider coming. I don't like smokers, hiking, camping, or heavy-duty card playing, religion, boating or sports. Photo. 7522 ✉☎

Cute, Petite, Blond—28, seeks lighthearted man, New York culture vulture. Note/photo appreciated. 7440 ✉

Loving, Passionate Mensch—Bright, good-looking, active, successful, worldly, fun-loving, emotionally rich/healthy professional, 47, with rock 'n' roll soul. Looking for that beautiful, luscious, intelligent, cultured, fit Jewish woman, 30-45, who likes long hugs and kisses, sincerity, romance, skiing, tennis, music, family, laughing, art...and wants to share herself openly - emotionally, physically, spiritually. Note/photo. 7434 ✉

Shiksa Seeks Mensch—White, sexy professional seeks Jewish MD/DDS, 42 plus. 7321 ✉

Strictly Personals is a weekly feature. **Cost is $35.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX) call 212-779-7500 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

If Not Now, When?—Jewish, Modern Orthodox convert, 34, 5'7", 120-lb former jockette - variously described as "cute", "pretty" - even one "adorable" (not every lawyer can claim that). Widow/mom of best 2-year-old. Learned the hard way - I'm compassionate, strong and can see the beauty/humor in life, even at its bleakest. Time to laugh at bad puns, learn, fly my kite, write and see La Boheme and the Red Sox. Looking for Jewish man of integrity, 30ish to 40ish, thinker, talker, joker, romancer. Fitness helps. Note/photo. 7409 ✉

Midwesterner Heads West—Jewish professional gentleman, 50, tall, trim, prosperous, seeks trim, attractive lady to join him in living an upscale life in the Southwest. She'll be 35-plus, love the outdoors, travel, the arts, and share a desire for commitment. Recent photo a must. 7406 ✉

Psychologically Intuitive—Stable partner for this genuine, elegant, attractive, witty female professor. Gentleman should be 50ish, young-spirited, zesty, who appreciates a quality relationship. 7554 ✉ ☎

Entertainment Business Executive—36-year-old Jewish male (look younger). World traveler, extremely interested in music, film and sports. Looking to meet Jewish female, 25-33, for friendship and possibly more. 7488 ✉ ☎

Lovely Lady—Attractive Catholic professional, 30s. Loves cinema, reading, piano, cooking and lots of laughter. Seeks that special someone, commitment-minded only. Note/phone/photo. 7512 ✉

Handsome, Unpretentious Gentleman—Dentist, 38. Seeks pretty, intelligent, amiable lady. Photo/bio. 7510 ✉

Physician, 37—Christian white male, seeks sincere, pretty lady. Photo. 7487 ✉

Sensuously Beautiful Blond—Green-eyed, slim, very curvaceous figure, great legs - Jewish lady, 39, professional, cultured, sophisticated, effervescent, lover of the arts. Seeks handsome, 5'8" plus, fit, successful Jewish professional, 40-50, with integrity, intellectual depth, warmth, compassion/passion, to dance through life with. Note and photo. 6466 ✉

I'm Turned On—To travel and theater. Attractive, slim, 5'3 1/2", 30, professional. You: an emotionally stable Jewish guy looking for a committed relationship. Nonsmoker, 5'8" plus, dark hair and eyes. Note/photo/phone. 7425 ✉

Classy Lady—Sexy, slim, smart, successful, sophisticated - very pretty Jewish female, young 41, feisty and fun-loving - seeks special man, 40-55, who appreciates the finer things in life. Photo. 7439 ✉

Ready For Commitment—Are you a white female, 24-30, outgoing, outdoorsy, outlandishly cute (girl-next-door), out of ideas on how to meet a handsome, successful, romantic guy, 30, who loves to sail, ski, travel? Note/photo. 7508 ✉

Charming, Successful Gentleman—Who knows how to treat a lady. Sincere, athletic professional, young 35, seeks slim, attractive female to share friendship, fun and romance. Photo/note. 7454 ✉☎

Upper West Side Story—Easygoing, funny, very fit and handsome Manhattan male, 33, seeking bright and playful Jewish woman with wide-ranging curiosity, similar sensibilities. Favorite pastimes and places include Central Park, all kinds of movies and theater, browsing in bookstores, outdoor cafes, piano bars, good conversation. Photo please. 7490 ✉

Blue-Eyed Beauty—Sweet, caring and fun to be with - successful, Ivy grad, partial to politics, Jewish, 39. Seeks established, kindhearted man with sense of humor...ready for marriage and family. 7547 ✉ ☎

Comical Intellectual—Still madly for Adlai, wearing blue jeans for Eugene, and getting ready for Teddy. Ethical, down-to-earth businessman, 37, seeks mystery woman with similar interests. 7550 ✉

Gay European Gentleman—In his prime (50), very handsome, intriguing professional, in search of a companion with similar attributes, late 30-50 years old, whose horizons extend beyond Manhattan. Note please/photo appreciated. 7362 ✉ ☎

Ready And Willing - Where Are You?—Warm, caring, bright, attractive Jewish professional, 42, seeks sincere, handsome, fun-loving, secure professional man who is ready to share and make a future together. Photo and note. 7509 ✉ ☎

New England Expatriates:—If you seek a slim, 5'6", very pretty, 30s, Ivy Leaguer who admires Federal architecture, knows Blaine Lacher from Blaine Trump, and believes love is one big fall-foliage tour, then you may be in the wrong city, but you've found the right girl. 7363 ✉ ☎

Indoor Sports And Out—That's what it's about. Hiking and biking, just a movie or walk in the park. 31-year-old, attractive female - active, funny, bright and down-to-earth, seeks 30-36-year-old male - fun, spontaneous, comfortable in jeans or a suit, looking for a monogamous relationship leading to... Note/photo. 7443 ✉

Any Good Catches Out There?—29, Jewish, good-looking, athletic, sincere NYC professional man seeks slim, pretty, active woman, 25-32, nonsmoker, to share laughs, love and special times. Note/phone/photo please. 7414 ✉

New York's Premier Matchmaker

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As featured on Maury Povich, Montel Williams, ABC, Fox News, Geraldo, Dr. Ruth, Cosmopolitan (Jun '91), and NY Times (Jul '93).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Male MD—48, 5'9", Jewish, not religious. Long hair, Ivy League, distressed nobility - great laugh, legs, charm, hugs. Tennis fanatic - also like theater, books, bicycling in the country. Seek very bright, very attractive, fit and healthy woman with a career she likes and a life she wants to share - ticking biological clock a plus. Photo, brief note. 7483 ✉

Handsome Man—37, requires pretty woman for picnic this spring. Will whisper sweet nothings, et al. 7473 ✉

Seeking True Intimacy—With nurturing partner, for monogamous relationship. You: introspective, spirited man, 30s-40s. I'm stylish, slim, pretty, intense, 33, with eclectic interests. Note/photo. 7458 ✉☎

Slim And Sensual—Single Jewish female, blond hair, green eyes, 5'5", 125 lbs, 40s - enjoys tennis, dancing, movies and travel. Seeks Jewish professional male over 40, who is emotionally secure, has a good sense of humor and can commit to a relationship. 7462 ✉

Young, Handsome Swiss Doctor—Seeks young, beautiful, educated, sexy Asian lady for marriage. Photo a must. POB 2433, NY, NY 10009

First Class Only—Late 40s, slim, very fit, handsome entrepreneur seeks woman of style, substance, beauty and a knockout body. I am looking for a woman who is very familiar with the inside of a gym, the outside in general, and the sweet side of life. Must love to travel, laugh and exercise. Note/photo/phone. 7513 ✉

Soulful, Artistic, Intelligent—Pretty NJ female, 30, long blond hair, blue eyes, 5'2", petite, athletic, fun. Seeks handsome, tall, white Catholic male, 29-34, never married, who's intelligent, adventurous, classy, financially established, earthy, a little shy, has inner depth and soul, nonsmoker. Likes music, golf, sports and travel. Photo/note/phone. 7442 ✉

Hard Body—Good-looking (really), single white male, 39, 6', dark hair, blue eyes, financially secure - enjoys body building, fine wine and good times. Looking for a woman, 25-35 - must be really attractive, inside and out. 7464 ✉ ☎

It Sounds Funny—But when you're a really pretty woman, guys don't ask you out. Hat and fashion designer, 29, seeks an original masterpiece - a little off the wall but on the right track. From blues bars to art openings, from McDonald's to Lutece. Open minds only. Photo. 7515 ✉

Pat Riley Look Alike—Sexy, very fit novelist/sports columnist, 40s, seeks artsy, sexy lady, 26-38, with lots of humor and smarts. Photo. 7422 ✉

Physician, Mature, Healthy—Single, sophisticated, attractive, athletic, sensuous, considerate, seeks female counterpart, slim, sensuous, sense of humor, for significant relationship. Upper East Side preferred. Photo/letter. 6625 ✉

Evolving, Attractive Woman—Seeking a man with spiritual values and Woody Allen intellect. 46-60s. 7417 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212) 852-7700

Strictly Personals

Who says meeting Mr./Ms. Right is easy? I do!!!

Somewhere out there is that *special* someone waiting to meet you. This individual is not someone you will meet in a bar, at a singles party or through the personal ads. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. If the people you have been meeting are not of the caliber you desire...then call me for an appointment. Afford me the opportunity to make the ***right*** introduction for you.

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The Finest-Conditioned—Hard-bodied professor of literature, Ivy (33, 5'4", 110), pretty, spunky, warm, unpretentious, playful. Passionate about running, swimming, tennis, theater, shooting the breeze, sharing great hugs, laughs, cooking for cute hungry guys, "The Catcher In the Rye". Ready for long-term relationship with intelligent, kind, ethical, spirited, communicative, down-to-earth, liberal, cute guy who has a sense of humor and enjoys the arts, 28-40. Photo. 7517 ✉ ☎

Light Heart, Heavy Intellect—Lively, bright, straightforward and unassuming professional woman - petite, shapely, late 30s, seeks guy. Photo please. 7475 ✉ ☎

"Nice Guys Finish Last"?—Single Jewish male, 5'9", green eyes, in-shape, cute, hopeless romantic with sense of humor, in search of single Jewish female, 26-30, who possesses the following qualities: kindness, intellect, sense of humor, independence...for quality, committed relationship. If this sounds like you, why don't we prove me wrong? 7459 ✉

Sensuous, Romantic, Handsome—6'4" tall CEO searching for a tall, beautiful woman, 28-45, with intellect, culture and statuesque beauty. You need to be equally comfortable in the Bowery Bar and the Eden Roc in Cap Ferrat. You need to adore art at both the Prado and the galleries in Santa Monica. But you must also have that intense, experimental sensuality that makes love and romance an intense, magical experience. Send a photo and meet me for a bellini at Cipriani's, tea at the Savoy or, better, a nightcap at the Buddha Bar. 7415 ✉

Brainy, Sincere, Elegant—Attractive, Jewish, successful professional (5'7", 37), with diverse interests, class, style and passion for fitness - avid skier, loves tennis, biking, hiking, Lincoln Center. Seeks very intelligent, sincere, sensitive, optimistic, kind, successful gentleman for caring and meaningful relationship. 7456 ✉

Gay White Female—Attractive, feminine, teacher/actress, enjoys people, the arts, laughter - seeking the same for fun, friendship or more. 35-45. Photo/note please. 7470 ✉

Life Is—Love. Handsome, successful, loving, creative, funny, wealthy Christian man, 43 - enjoys arts, nature, friends, little things. Seeks marriage-minded, stylish woman, 28-38, for love, for keeps. Note/photo/phone. 7418 ✉

Dolly Parton Type—Very attractive redhead, successful, classy, upbeat Manhattan lady, 5'4", shapely, mid 40s, unencumbered, down-to-earth, sincere. Looking for a special closeness with an attractive, bright, witty, successful, caring man, 48-60. Please be 5'9" or over. Note/photo. 7451 ✉

Nurturing GQ Male—Mid 40s, tall, athletic, solvent artist seeks very attractive female counterpart, 35-45. Marriage. Photo/phone. Arts a plus. 7424 ✉

Playful, Pretty, Athletic Female—With creative mind, seeks successful, powerful and confident man, 31-47. 7532 ✉

Beautiful, Brainy Blond—Jewish Renaissance woman with passion for Israel, seeks professional Jewish man, 40-50, to share love, life and forever. 7436 ✉

Slim, Pretty Gay Woman—50, feminine, successful professional, world traveler, city/country life style, seeks attractive, slender, feminine woman, 5'6" plus, 40-50. Photo/phone. 7520 ✉

Fun-Loving, Attractive—Loyal woman, 30s, seeks opportunity for meaningful relationship with man who is a team player, has good sense of humor and wants family. 7548 ✉

Italian-Looking But Jewish Mensch—41-year-old financial executive seeking single Jewish female, 30-39, for friendship, fun, love and more. I seek someone who is understanding, sincere, and enjoys quiet, romantic evenings with the right person. Note/photo/phone. 7521 ✉ ☎

Pretty Female Exec—Athletic, slim, energetic, mid 40s, seeks special Jewish man for partner, soul mate. You are happy, caring, fit and enjoy sports, the outdoors, friends, family. Photo. 7526 ✉

Downtown Attitude And Address—Single, 48, filmmaker, creative director. Great style, clever, funny, country house, etc. Looking for woman who knows. Phone/photo/note. 7433 ✉

Special Lady Wanted—Age to 53, pretty, youthful, lovable...for a great 58 - works out, upbeat, educated Brooklyn gentleman. 7505 ✉

Sensitive, Perceptive—Genuine, creative, caring and tender, affluent middle-aged professional, with good sense of humor, and a connoisseur of sensual pleasures - seeks very attractive, sophisticated, affectionate female under 45, who can handle being pampered and spoiled. Dated photo essential. 7518 ✉

Gay White Gentleman—Attractive, secure, 50s. Enjoys city life, theater, concerts, restaurants. Weekends away are nice too. In search of companion with similar interests. 7496 ✉

Creative, High-Energy Lady—Pretty, trim, quick-minded - seeks solid, sexy middle-aged man. 7480 ✉

ENCORE, ENCORE

New York Magazine's Strictly Personals returns to the fabulous Copacabana,

Thursday, May 18, 5:30-midnight, for a springtime celebration.

We had a blast at our Valentine's celebration and want to give a repeat performance.

Admission includes a great buffet (still two food stations and no lines!), the ever-popular 25%-off Strictly Personals coupon - and a few other surprises too. So join us for a night of dancing, possible romancing and...who knows what!?

COPACABANA

617 W. 57th St. (easy parking and lots of cabs)
$25 in advance, $30 at the door. Cash bar.
Mail check or money order by May 12th to:
New York Magazine Party, 2 Park Ave., NY, NY 10016.
Tickets will be mailed to you and a list will be at the door.

For more information, call 212-545-3668.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Pretty, Passionate Professional—34, 5'4", slim, long black hair, fiery brown eyes. Seeks a vibrant, fun-loving, adventurous soul. Penchant for books and music a plus. Good sense of humor a must. Only kind men need apply. 7461 ✉

Big Blue Eyes And Brains—This attractive, divorced female exec, early 40s, with a wicked sense of humor, is looking for an easygoing, successful, smart, self-aware guy to be best friend for life. Sharing my passions for movies, arts, travel, dancing and NYC helps but is not necessary. Being young-at-heart is. 7540 ✉

Gentle, Petite Woman—38, would like to meet a kind man for coffee, conversation and to see what happens next. Will exchange letter/photo. 7501 ✉

Creative And Nature-Loving—Multi-faceted woman, 42, seeks man of warmth, depth and humor, who wants to get married and have a baby - to adventure through life with. 7416 ✉ ☎

Real Woman—34, Jewish, good-looking, intelligent, successful, artistic, voluptuous. Seeks financially and emotionally secure Jewish man who loves to dance and is experienced enough to navigate the curves. Photo/note. 7530 ✉

Wealthy Manhattanite Man—50, sincere, romantic, with a good sense of humor, seeks his one and only lady, 30-45, for love and especially marriage. Interests include film, food, travel and sailing. Manhattanite preferred; others welcome. Photo, phone a must. 7503 ✉

Not Your Average Gay Female—Beautiful, slim, athletic and warm - seeks similar, 25-35, for commitment. Photo and note. 7427 ✉

Feminine, Attractive—(5'8", slender) physician, 34, international background, likes foreign films, languages and food, opera, museums, skiing. Seeks professional, educated, handsome, kind man, 33-38. Note/photo/phone, please. 7477 ✉

Pretty, Petite, Slim, Sexy—Kind, sweet, warm, sane...funny, refined, well-educated, smart, secure Jewish professional in natural sciences. Loves jazz, Bach, nature, dogs, romantic places. Seeks match, 42 plus, for fun commitment. 7405 ✉ ☎

Exceptionally Attractive—Honest and witty Jewish woman, early 40s, enjoys working out, outdoor activities, romantic candlelight dinners and spending time with her two kids. Seeks financially and emotionally stable, caring Jewish man, 45-54. Photo and note. 7430 ✉

Attractive, Charming, Very Fit—5'2", 112 lbs, honey-blond businesswoman seeks well-groomed, handsome man, 40-55. Phone and photo. 7507 ✉

Loyal, Fun-Loving—Attractive woman, 30s, seeks man to care for, marry and creat a family together. 7549 ✉

Be My MVP—Attractive, athletic Jewish female, 44, looking for a major player in her life who can be an honest, sincere friend and lover, to share in conversation, romance, laughter, sports, travel and the outdoors. Note/photo appreciated. 7541 ✉

Love To Tango—Living in northern Westchester, a 38-year-old, very successful, handsome Hispanic male, 5'5", 166 lbs, athletic, bright, high spirited, seeks friendship, fun and commitment with a great woman. Photo a must. 7460 ✉

Attractive Female Attorney—Seeks handsome DVM/MD/JD, 34-39, for dinners, late-night dog walks and beach weekends. Workaholics okay, but you should also desire a family. Please don't be allergic to dogs or cats. 7535 ✉

Spirited And Funny—But also serious, smart and ethical, professional woman, 36, tall, slim, attractive, seeks articulate, intelligent, accomplished, thoughtful man, for full relationship leading to marriage and children. 7463 ✉

Delicious Recipe—Me: pretty, irresistible blue-eyed Manhattanite, enjoys traveling and sports. You: fun-loving, secure 50s male. Outcome: matzo brie. 7516✉

Style And Impatience—50, straight, single, smart, successful, handsome, great shoes. Can be relentlessly charming - or not. Photo/note/phone. 7431 ✉

Great Catch—Classy lawyer seeks lady of means. Jewish man, early 40s, tall, handsome, successful and sensitive, seeks sweet Jewish lady for committed relationship, family. I enjoy traveling and shopping for art. Looking for stylishly elegant, cultured, social, extroverted and upbeat lady who is 5'4" plus, well-built but slender, high-energy and thirty-something. Note/photo/phone. 7476 ✉

Rock 'N' Roll, Depth And Soul—Beautiful redhead, 30, petite, seeks equally affluent, Jewish, good-looking male with dark hair, 31-41, to share the finer things in life. P.S. Springsteen lover a plus. Photo required. 7448 ✉

Avant-Garde European-American—Male - artist, sociologist, landlord, 48, 5'7", 148, blond, blue eyes. Interested in a monogamous relationship with affectionate lady. Letter/phone/photo. 7468 ✉

Herpes—Tall, slim, bright, classy NJ woman, 49, seeks male, 45-59. 7407 ✉

Rare Jewel—Eyes of emerald and heart of gold. Beautiful brunette, Jewish, mid 40s, 5'5", 128 lbs, shapely, wise, witty, with active, comfortable lifestyle. Loves classical music, jazz, tennis, art, food, travel, books. Seeks gem of a guy, 50-65, accomplished, kind, warmhearted, financially secure, to share all of life's treasures. 7551 ✉☎

My IQ Is Higher Than My Weight—Scandinavian/Midwestern background, pretty, tall, athletic, accomplished, witty, 36. Seeking tall, handsome professional male, 30-45, with complementary qualities. Phone/photo. 7484 ✉ ☎

Attractive, Slim, Down-To-Earth—White professional female, 40, seeks sincere white male, 40-50, to share joy of outdoors, movies, theater, dining, dancing, music, etc. Note/photo. 7498 ✉

Sweetest And Sexiest Man—On the planet, beautiful inside and out, seeks identical woman, open-minded and sensual, under 30. Photo a must. 7455 ✉

Dramatic Jewish Female—With panache. Enjoys travel, theater, quiet walks, quiet talks. Seeking successful, caring, secure male, 50-60. 7428 ✉

Model Mensch—32, 5'11", Jewish, truly attractive, truthful, successful and caring, seeks tall, trim, pretty, athletic and confident woman, 22-30, nonsmoking. Note/photo. 7471 ✉

Cross-Generational—Friendship sought by bisexual white male. I'm 47 years old, friendly, intelligent and have a good sense of humor. I'm seeking a young (18-35) man who'd like to form a friendship based on mutual interests and personal compatibility. You can be bisexual, gay or straight. 7411 ✉

My Closest Male Friend—Said to tell you I resemble Angie Dickinson. My kids say Sophia. I say I'm a loving, exciting, creative, bright, warm and witty woman who loves Manhattan, people (most), fun, travel and joy. The world is wonderful. Wanna share it? If this feels right to you, please be 50-plus and send photo with response. 7523 ✉

Asian Beauty Seeks Irish-American—Man. I'm 35, very attractive, shapely, intelligent, cultured, love travel - seeking Irish or northern-European descent, handsome, successful and kind man for serious relationship. Photo. 7546 ✉

Cultured Professional Woman—5'7", very attractive, adventurous, great sense of humor, seeks successful Jewish man, 42-52, for ongoing relationship. 7514 ✉

Unchain My Heart—This exceptionally pretty (with good figure), tall, witty, intelligent, playful (chronologically 33), down-to-earth, professional white female with eclectic interests - including arts, sports and music - would like to hear from you if you are male, 33-44, with similar traits (except you're handsome)/interests, and can make me laugh. Photo accompanying your note is necessary. 7423 ✉

Looking For The Right One—Single Jewish male, 38, seeks slim Jewish female, 35-42, to share life's adventures. Photo/note. 7465 ✉

Soft Exterior, Warm Interior—Pretty, smart, sincere - seeks attractive, professional Jewish man, 45-54, wit, integrity, to have, and be life's best friend. 7432 ✉

Great Guy!—Handsome Jewish entrepreneur (not religious), 37, 5'10", with adventurous interests, seeks slim, vivacious European woman for invigorating companionship and lasting love. Photo. 7450 ✉

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THURSDAY, MAY 18th
7 PM until...

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Admission: $20

Gorgeous Jewish Gem—Successful, athletic, fit male, 29, 5'9", seeks very pretty, slim, fit lady, to pamper. Photo. 7525 ✉

39, Fit, Very Attractive—Single female, well-educated, lively and warm - enjoys great conversation, children, discussing books...and terrific dancer too. Seeks man with joie de vivre and heart of gold, to enjoy and love forever. 7435 ✉ ☎

Semi-Spectacular—Tall, tender, great-looking (it's true!) white male, 45, included in publication on America's interesting singles, seeks sincere (Scandinavian?) knockout. Photo please. 7412 ✉

Satirical, Hilarious—Non-PC, way too smart a la Paglia/O'Rourke, single white female, 39, Carrie Fisher looks plus wackiness, Ivy MBA, seeks tall - 6-plus, brilliant, handsome, aloof, arrogant man's man with scathing wit. 7538 ✉

Marriage-Minded—31-year-old mom, attractive professional woman, seeking warm, secure, professional Jewish male, 38-48. 7485 ✉

Guy, 33—6'1", fit, likes work, loves play. Seeks pretty, loving female. Make me lucky. Photo please. 7534 ✉ ☎

A Great Summer Share—Successful ad exec, 40, looking for down-to-earth woman, 28-35, to share in summer fun and romance. Option for year-round/long-term share a real possibility. Interest in tennis (and other sports), fitness, NYC culture and dining a plus. Note/phone/photo. 7502 ✉

First Time—Is it really different than meeting at a social event, weekend house, gym? Single, white Jewish male, 28, 6'2", 190, attractive/successful Ivy MBA. Wants fun and, if right, possible lifetime relationship. Seeks Manhattanite, 25-33, with good humor, perspective, values. Note/photo. 7486 ✉

Korean Professional Lady Sought—By highly successful, heavily traveled, fitness afflicted PhD. POB 4557, NY 10163

Eclectic, Engaging, Evolving Woman—41, seeks man for stimulating conversation, movies, for starters. 7533 ✉

Handsome, Warm, Sincere—Successful professional, 34, with traditional/modern values, seeks to meet attractive, well-educated, independent woman of Greek descent, for relationship. POB 7315, FDR Station, NYC 10150-1910

Attractive, Thoughtful, Well-Traveled—Jewish female, 41, 5'5", health professional, seeking a strong, sensitive and secure, professional Jewish male to join me on a journey of commitment, love and adventure - including theater, sports and art. 7426 ✉ ☎

Pretty, Petite Florida Female—Seeks male soul mate. We are classy, funny, slim, smart, 35-45, social, stable, loving. 7419 ✉

Adventures Worldwide—Cozy nights home, theater, film, playing, laughing, trying almost anything once, caring friends, loving family - some of the things we'd share. Me: gentle, curious, slender, attractive woman, 30s. Note/phone. 7410 ✉

Good Enough To Be True—Pretty syndicated columnist, toned size-6 brunette, great talker, great listener with easy laugh. Would love to share almost-empty nest, close friends, the Sunday crossword and the rest of her life with a smart, happy Jewish guy, 45 plus, with a quick wit, an optimistic outlook and a great kiss. Call or write. Cute mug shot a plus. 7449 ✉☎

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☎

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ENCORE, ENCORE

New York Magazine's Strictly Personals
returns to the fabulous
Copacabana,
Thursday, May 18, 5:30-midnight,
for a springtime celebration.

We had a blast at our Valentine's celebration and want to give a repeat performance.

Admission includes a great buffet (still two food stations and no lines!), the ever-popular 25%-off Strictly Personals coupon - and a few other surprises too. So join us for a night of dancing, possible romancing and...who knows what!?

COPACABANA

617 W. 57th St. (easy parking and lots of cabs)
$25 in advance, $30 at the door. Cash bar.
Mail check or money order by May 12th to:
New York Magazine Party, 2 Park Ave., NY, NY 10016.
Tickets will be mailed to you and a list will be at the door.

For more information, call 212-545-3668.

Looking For You—36-year-old attorney of Irish descent, tall, slim, muscular and allegedly handsome, seeks intelligent, slim, athletic female to share Upstate, NYC, family, friends, wild/quiet times, black lace, faded jeans, jazz/blues, spicy food, cold beer, private moments, simple pleasures. Note/photo. 7420 ✉

Great Lady—Beautiful, warm smile, pretty green eyes. Caring, interesting, professional, slim, spirited widow, who loves the arts, good books, travel, new adventures or just being together, seeks man (Jewish) with wit, wisdom and joie de vivre, 58 plus. Note/photo/phone. 7446 ✉

I Enjoy Men—Attractive, athletic, sensual, blue-eyed blond Wasp - enjoys laughing, swimming, dancing, business, and last but not least, loving. Looking for her mirror male image, ready to travel, sail, fly, hunt, fish, play tennis, horseback ride. If you are 55-plus and available, please send clever note and photo. 7491 ✉

Literate, Leggy, Lovable—Strikingly beautiful, tall brunette with heart of gold, very young 42, never married, lover of ocean, architecture, travel, children - seeks very intelligent, handsome, special man. Photo please/note. 7544 ✉

Handsome, Healthy, Affluent—Medical professional, 44, divorced white male, 6', 190 lbs, trim, athletic, well-groomed country gentleman (Westchester) - seeking beautiful, slender woman, 27-39, nonsmoker, to enjoy the finest life in a sincere, caring relationship. (914) or (203) preferred. Note/photo/phone. 7493 ✉ ☎

For The Discerning Woman—Tall and bright, comes a vegetarian prince to warm the night. A gentleman of stature, 34 at 6'1", smoke-free and drug-free yet ready for fun. So to that rare woman, sophisticated and refined, your challenge awaits, together we'll find... 7506 ✉

Gay, Handsome Man—Successful, athletic, intelligent, kind, very well-built, East Sider, 47, wants to meet a high-quality, very good-looking and interesting companion, under 40. I'm not into bars, drugs. Very healthy, well-spoken, artistic yet modest. Looking for someone out there who wouldn't normally respond to an ad. 7413 ✉ ☎

Jewish Female—Slim, pretty, sexy blond professional seeks Jewish man: tall, gym-going, muscular, handsome professional, 35-40, financially secure, wanting to meet his one true love. No children. No photo/no response. 7457 ✉

Exotic Attorney—Tall, luscious, successful lady lawyer with intriguing mystique of the dark continent, 30s. Loves Santorini, Tibet and New Age. Seeks successful, sincere, attractive single male, 32-45, nonsmoker with compatible interests, for long term and more. Race unimportant. Note/photo/phone. 7288 ✉

Blue-Eyed Cuddler—Successful, easy-going Jewish male, 42, 6', athletic, handsome and humorous, with a heart of gold, desires bright, pretty lady - playful, spontaneous, 30-40, who understands the value of good communication in a lasting relationship. Note/photo/phone. 7527 ✉

Jewish Female—44, 5'3", with blond hair and violet eyes. I am an idealist but realistic, an incurable romantic, centered, loving, caring, loyal, having fortitude and stamina. I would like to meet a man who is successful and loves his work. Well-rounded, honest and balanced would do the trick, as well as a great sense of humor. He should be no taller than 5'10", with a medium build. Please send a recent picture and tell me about yourself. Include your phone number and the best time to reach you. 7444 ✉ ☎

Rare Gem Seeks Special Setting—Jewish woman of beauty and substance, a bright, accomplished, financially secure professional who loves travel, sports, music and theater, seeks male, 36-49, who is successful, secure, funny, compassionate and desires commitment with the hope of marriage/kids. Photo. 7429 ✉ ☎

Attractive, 34, Jewish (Nonreligious)—Sincere, caring, intelligent, nonpracticing lawyer (really!) with integrity. I run my own business and live in FL and NY. I like sports (participant/spectator), running, culture, travel...and diverse interests. I am looking for a like-minded, attractive, Jewish (nonreligious) female, 27-35, petite, with style and sophistication. Please be a down-to-earth professional who will understand my hectic life style. Note/photo to: 7472 ✉

Are You Really Beautiful?—Have your intellect and sense of humor gone unappreciated because men are intimidated by your stunning looks? Are you under 37 and missing only the man of your dreams? Well, if you can "confirm" number 1, say "yes" to number 2, and respond to number 3 with a smile...you just might be the woman who'll make my heart skip another beat!!! At any rate...you won't be sorry. Photo/handwritten note imperative - gladly reciprocated. 7290 ✉

STRICTLY PERSONALS COUPON

Use this coupon or call 212-779-7500. Rate is $35.50 per line, two line minimum. Add $30.00 for NYM Box Number. Mail to: Attention Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. All ads are accepted at the discretion of publisher.

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If yes, we will call to give you an access code. All calls are confidential.

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Street Address ____________________
City ____________________ State ____________________ Zip ____________
Day Phone (for our records only) ____________________
Payment: Check ____________________ Master Card /Visa /American Express
Card Number ____________________ Exp. Date ____________
Signature ____________________

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Marion Smith Singles Dance—Sun, 5/28, 7pm, $20. Top of 666's, 5th Ave. **490-8900**

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ASSORTMENTS

NEW YORK MAGAZINE'S

Weekly Bulletin Board

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TATOU Super Gala!—Sunday, May 21, $20, 151 E 50, 5:30-12 midnite, 2 levels, 28-39, 40-52, top DJ, dessert **212-249-3636**

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Meet quality, intelligent, attractive singles
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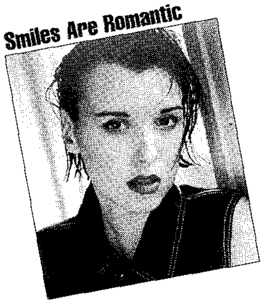

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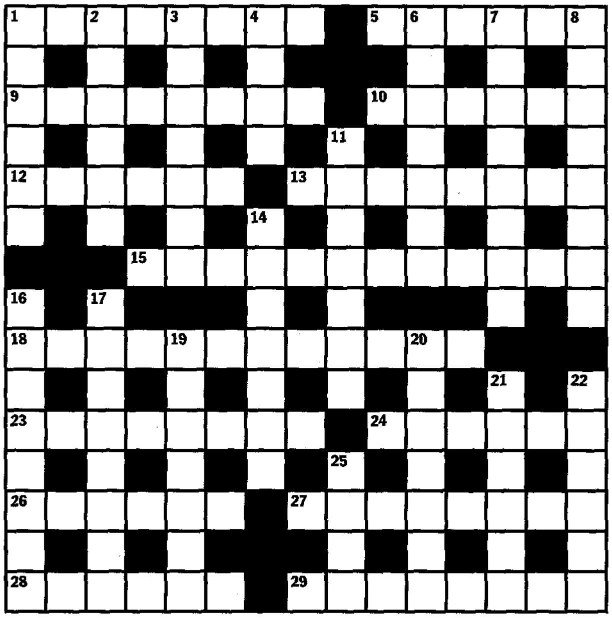
'Sunday Times' of London Crossword

ACROSS

1 Hide from the old writer's relatives. (8)
5 Forbid to crib—it is meant to be difficult to grasp. (6)
9 It's a veal stew to make one drool. (8)
10 Some tropical cichlids needing water with a lime content. (6)
12 Woolly robe on sprightly monarch. (6)
13 Girl finds injured seal in the Pacific. (5, 3)
15 Sitting on chest, member of rowing team can take you across the water. (6-6)
18 Light work, for them. (7, 5)
23 Greatly distressed in hospital, with abnormal lack of energy. (8)
24 Unoccupied room first-rate for the typist. (6)
26 Subject on which the girl's not quite finished writing. (6)
27 Mad plot I devised with man from the embassy. (8)
28 Note bees swarming around river birds. (6)
29 Phone out of order when copy is required. (8)



DOWN

1 Instruction to have fewer commitments. (6)
2 Striker has encountered about everything. (6)
3 Visa's forged by our rescuer. (7)
4 Unimportant provision in the Riot Act. (4)
6 A mother social-worker finds hard. (7)
7 Some money stolen to get ammunition. (8)
8 No longer with us: a strange case indeed. (8)
11 After someone's job! (7)
14 Collar, plus some fruit, in the luggage. (7)
16 Habitation hidden in wild glen. (8)
17 Dashing event—or does it prove to lack excitement? (4, 4)
19 The diggings hold silver, I at first assume. (7)
20 Spotted clergyman accepting the forbidden fruit. (7)
21 Fish, the second caught by a politician, I understand. (6)
22 Official summons? The ambassador will wriggle out of it. (6)
25 The main movement. (4)

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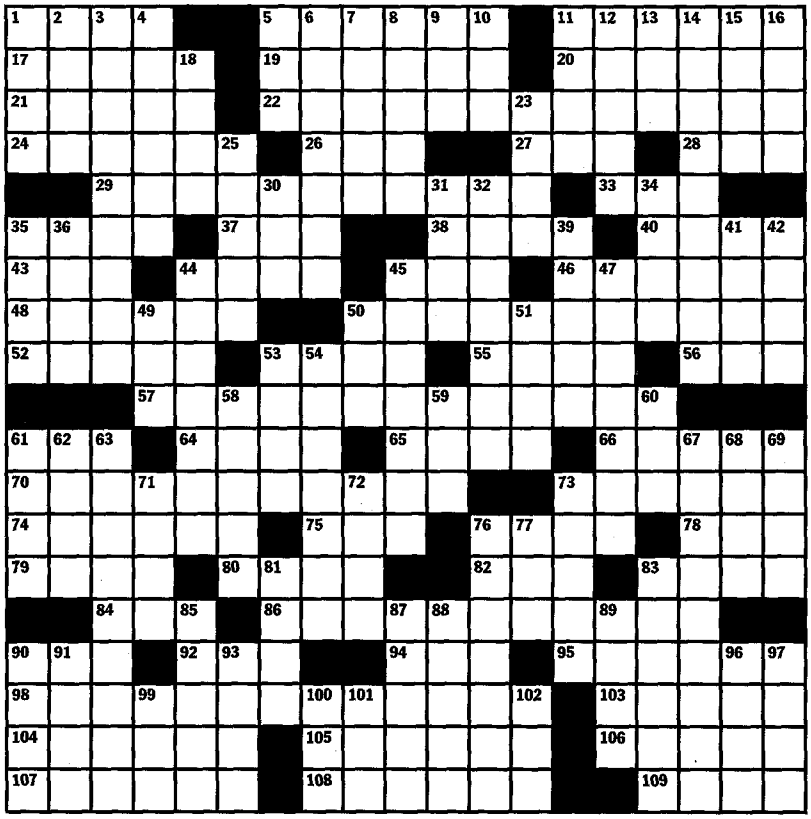
'C-Plus': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Time —— half
5 Part of H.R.E.
11 Geologic layers
17 Yorkshire metropolis
19 Supermodel Hutton
20 Naval port near Marseilles
21 Be in store for
22 Disaster in a San Francisco song?
24 Della of Gardner whodunits
26 Middle of a simile
27 Lizzie Borden's weapon
28 Place for a fictional catcher
29 Why the coffee was spilled?
33 Skirt the basket
35 Ammo for some shooters
37 Periodontist's org.
38 State tree of Maine
40 Allen and Conway
43 Eye, to a poet
44 Burn the midnight oil
45 Canister
46 Sideboard display
48 Most people born in October
50 Russian author who was bitten by an asp?
52 Up to now
53 Passenger's fee
55 Clinging plant
56 Next to Nor.
57 Good day at Ma Bell's?
61 "Casablanca" pianist
64 Goes courting
65 Miffed
66 Pyromaniac's crime
70 Inept manicurist?
73 Study of mankind's origins: abbr.
74 Out of the country
75 Toady's favorite word
76 Condescended
78 Motel's forerunner
79 Manufactured
80 Spotted visually
82 Cheer for Manolete
83 Graf of naval fame
84 "It —— far, far better thing . . ."
86 Grecian urn?
90 Romberg, to friends
92 Old card game
94 Penguin of the north
95 Like old butter
98 Supermarket thief?
103 Loiter
104 —— of Gaul (knight of a 16th C. romance)
105 Set in from the margin
106 Feed the furnace
107 Breed of hound
108 Tristram's love
109 Inoffensive oath

DOWN

1 Ah, me!
2 Small salamander
3 Start of a letter to a taxi driver?
4 Françoise's farewells
5 Lilly of pharmaceuticals
6 Paving material
7 Heart throb
8 ". . . just what —— in the papers": Will Rogers
9 NBA official
10 Ending for pat or pot
11 River of Hades
12 "I've Grown Accustomed —— Face"
13 "Golden Girl" McClanahan
14 Exaggerated cautioners
15 Whig's opponent
16 Prepay at poker
18 Any of Hitchcock's 39
23 "The Magic Mountain" author
25 Onetime Kremlin occupants
30 Actress Lupino
31 "Andy Griffith Show" son
32 Gain the favor of
34 "Play —— It Lays"
35 Theda's colleague
36 Greek goddess of discord
39 Scholars' collars
41 Cat call
42 Eyelid swelling
44 Grape type
45 Confers benediction
47 Tastefully opulent
49 Game rm.
50 Have a bawl
51 Schedule information
53 Ice island
54 Ore appraiser
58 House of Parliament
59 Maxwell Anderson's "High ——"
60 Leftover for Lassie
61 Con game
62 Goya's duchess
63 Pre-Lent celebration
67 Skipper's plumbing-problem record?
68 Normandy river
69 What Mother Hubbard's dog had
71 Tribulations
72 Kin of lotto
73 Not afar
76 Library prop
77 Pixie
81 Environmental sci.
83 House of Congress
85 Michael Caine film, 1966
87 Pawnee's confederacy
88 Noodle pudding
89 Gallivants
90 Strikebreaker
91 "—— Rock": Simon and Garfunkel
93 Give the heave-ho
96 One of the Chases
97 ——in-the-wool
99 Quarterbacks' stats.
100 Half MIV
101 Offs' opposites
102 Road-map abbr.



Solutions to last week's puzzles appear on page 128.

MARY ANN MADDEN #823

NEW YORK MAGAZINE COMPETITION

LATE SHOW WITH DAVID LETTERED MAN—New, improved Dave refuses to make barking sounds simulating laughter; mock the unaware; fondle and dump guests; or throw food.

POLITICALLY INCORRECT STAYS COOL—Bill Maher refuses to go network, thus retaining his edge.

CLEAN COPY—In the opening segment, the trial of the century is referred to as "The Nicole Brown and Ronald Goldman Murders."

Above, C-SPAWN, or revised television programming. One brief sample from your own wish listing, please.

Results of Competition 820, in which you were asked to devise and define proper name(s) based on familiar phrase(s).

Report: Les S. Moore. Al Dente. Homer D. Range. Clare D. Loon. Barbara Seville. Marion Hayes. Van Ordinaire. Laura Gravity. Ivana Beah Lone. Kohl Stu Newcastle. Sound familiar, no? Still, you are remarkably spry for your height. Thanks for these, and write when you find work.

First Prizes of two-year subscriptions to *New York* to:

HAYA DUNE—friendly member of Israeli border patrol.
Bruce Karp, Hackensack, N.J.

TIM BUCKTOOTH—Mali orthodontist.
Lars Pettygrove, Arlington, Va.

Runner-up Prizes of one-year subscriptions to *New York* to:

STAN "DANDY" LIVER—foppish East L.A. butcher.
Penny Westmoreland, Sterling, Va.

S. A. TEAS—temperamental dean of admissions, Lipton Law School.
Susan Harriman, San Francisco, Calif.

PRINCE ANDY PAWPAW—the royal veterinarian.
Candy Zakrzewski, Kearny, N.J.

And Honorable Mention to:

SIR JOHN GENERAL—thirteenth-century knight, the Tobacco Crusades.
Danielle Gottesmann, N.Y.C.

STAN DOUBT—skeptic who's easy to spot in a crowd.
Lucy Oblonsky, Oakland, Calif.

KIRI TAI KWAN KWANDA—unusually versatile black-belt soprano.
C.C. Moynihan, Loudonville, N.Y.

SID AND TERRY LYFE—couch potatoes.
Cheryl Frenkel, Sunnyside, N.Y.

JOLTIN' JOE DE MONACO—the man who broke the batting record at Monte Carlo.
H. Barton Farr, Winston-Salem, N.C.

HUGH R. HEER—designer of mall directories.
Charles Lubetkin, Springfield, N.J.
similarly: Harold Grant, Muskegon, Mich.

REGIS CREASES—unkempt millionaire talk-show hosts.
Ruth Migdal, Brooklyn;
Natalie Wittenbrook, San Francisco, Calif.

ANITA HUGG—support-group addict.
Kim Brigham, Lincoln, Mass.

HAMMOND GREENAIGS—noted British food historian, *Dining Out With Zeus.*
Karen Gates, N.Y.C.

JUSSI D'AMATO, ISSEY "DOM" ITO—rival professors of linguistics.
Al Hattal, Potomac, Md.

SI COE BABAL—author of the best-selling *How to Sound Like a Psychiatrist Even If You're Not.*
Carol Hillman, Chicago, Ill.

LUKE "MANO" HANZ—macho Austrian aerialist.
John Blumenthal, Rye, N.Y.

ROLLO DE BARREAUX (1947–1995)—noted bon vivant and polka enthusiast; died in Niagara Falls mishap.
Jim Weis, Atlanta, Ga.

HEDDA B. EWE—backup singer for Bo Peep.
Louis F. Raffell, Northbrook, Ill.

LIVIA MALONE AND DELCOMB HOLMES—insouciant shepherds.
Nicholas Seagull,Brooklyn;
similarly: Jean Fine, W. Hollywood, Calif.

JUAN "SOPRANO" THYME—fabled Brazilian countertenor: "The Herbalist of Seville."
Walt Tanski, Troy, Mich.

AXEL DENTS, WILL HOPPEN—attorneys specializing in ambulance litigation.
Joel F. Crystal, Scarsdale, N.Y.

JESSE NOH—Vietnamese spokesperson for Nancy Reagan.
Deborah Freedman, Albertson, N.Y.

CHASEN-RIMBAUDS—owners of the newest poetry-and-designer-pizza restaurant in Southern California.
O. M. Neshamkin, N.Y.C.

HEATHER & JAN—peripatetic Nordic comedy duo.
Ted Anthony, N.Y.C.

COLLEEN ANNE JERK—Wannabe Irish weight lifter; one of the Dublin Dumbelles.
Paula Doherty, Fall River, Mass.

"SEEDY" ROMPLAYER—purveyor of software systems for the sartorially challenged.
Dan Schustack, Hackensack, N.J.

KIT "INCA" BOODLE—full-service Peruvian antiques dealer.
Kelly Mahady, Chevy Chase, Md.

TRAVIS "TEE-OFF" JUSTICE—golfer who won the Masters by shaving strokes.
Ben Gottlieb, McLean, Va.

BEN, NEVIL, AND DICK TATERCHIP—tyrannical troika in the French-fry industry (See: pomme-de-terror).
Patricia Robertson, Stafford, Va.

STU TUDOR GILLS—overworked Elizabethan wine taster.
Holly Tomis,
Cambridge, Mass.

REED MYLIPTZ—tax consultant.
Richard J. Hafey, Paxton, Mass.

BARBARA GANOUSH—the falafel queen.
Ted Anthony, N.Y.C.

HOWDY I. LOBDY—poetic puppet who penned proposal to Steffi Graf.
Rochelle M. Davis, Denver, Col.

FAYE SINDHI CROWD—Pakistani feminist who refuses to wear a veil in public.
Lauren Foley, Cranston, R.I.

NADIA "SEAWARD" AMIN—Ethiopian explorer who discovered the Indian Ocean.
Heather Fontaine,
North Reading, Mass.

N. JUSTIFY MEANS—a pragmatist.
Peri Crystal, Scarsdale, N.Y.

EMMA "RULE" DIAL—queen of Dublin's daytime soaps.
Abigail Dobbs, Stone Mountain, Ga.

DAWN SURLY LITE—short-tempered dietician; the first Mrs. F. S. Key.
Mike Olton, Los Angeles, Calif.

ANNIE OLPORT, INA STORM—owners of Thunder Alley Wines & Spirits.
Ken Rehfield, Yonkers, N.Y.

EVEL DEWARS—carnival performer who jumps barrels of whiskey blindfolded.
Lucy Zizka, Ferndale, Mich.

ATTILA "TOOT" SUTTEES—hard-driving and vociferous funeral director of the Bastille.
Oscar Tucker,
Wilkinsburg, Pa.

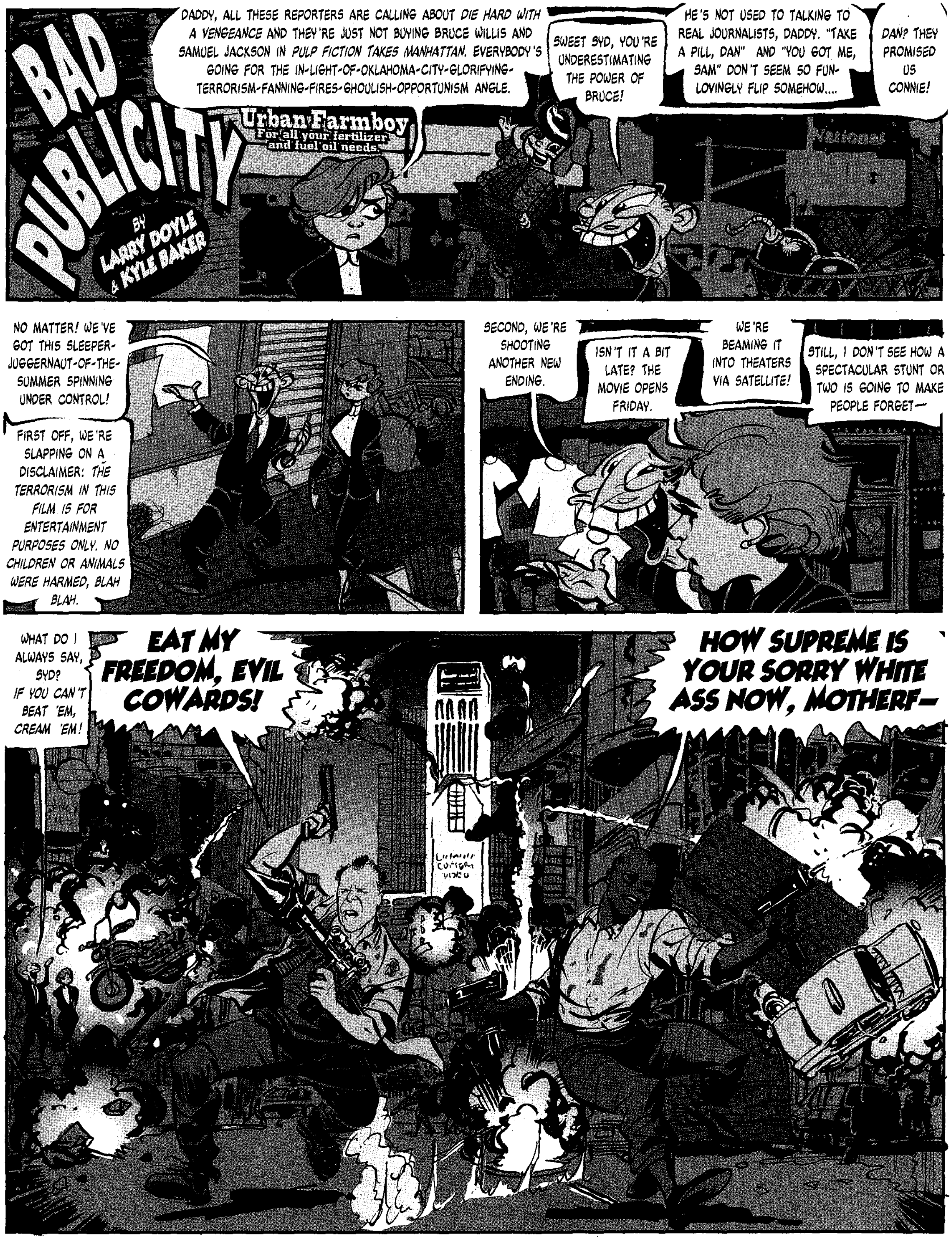
ORLANDO DAFREE, HOMER DABREVE—owners of spring-training camps.
Matt L. Sperling, N.Y.C.

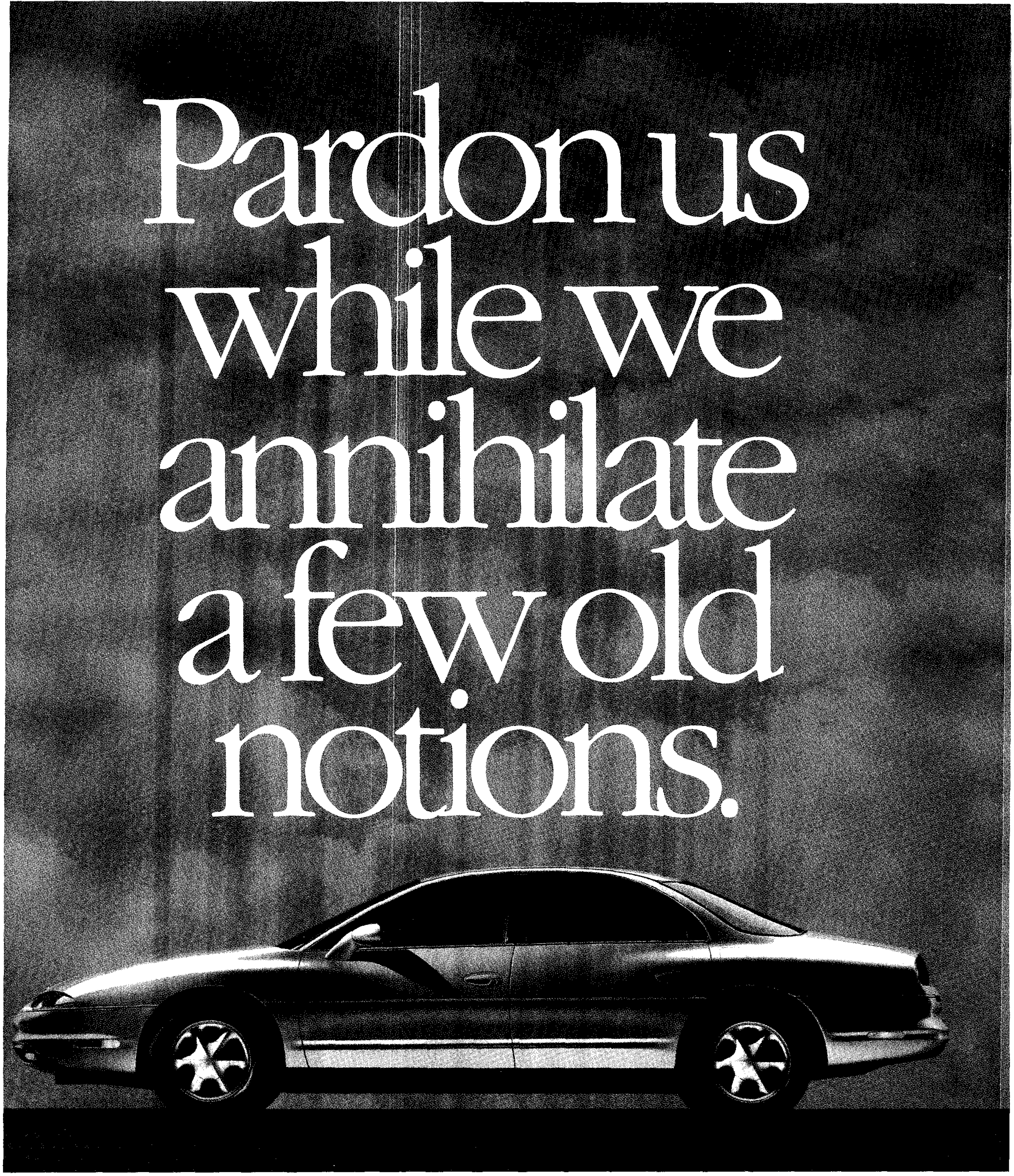
NOAH SAMOA KING & SAMOA KING—two monarchs who get to sit anywhere they damn well please.
Norma Thomas, N.Y.C.

Competition Rules: POSTCARDS ONLY, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 823, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998. It must be received by May 26. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the June 26/July 3 issue. Out-of-town postmarks are given three days' grace.

Life Imitates Action

Where others see only uncomfortable parallels, Sandy Flacco smells synergy.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
DADDY, ALL THESE REPORTERS ARE CALLING ABOUT DIE HARD WITH A VENGEANCE AND THEY'RE JUST NOT BUYING BRUCE WILLIS AND SAMUEL JACKSON IN PULP FICTION TAKES MANHATTAN. EVERYBODY'S GOING FOR THE IN-LIGHT-OF-OKLAHOMA-CITY-GLORIFYING-TERRORISM-FANNING-FIRES-GHOULISH-OPPORTUNISM ANGLE.
SWEET SYD, YOU'RE UNDERESTIMATING THE POWER OF BRUCE!
HE'S NOT USED TO TALKING TO REAL JOURNALISTS, DADDY. "TAKE A PILL, DAN" AND "YOU GOT ME, SAM" DON'T SEEM SO FUN-LOVINGLY FLIP SOMEHOW....
DAN? THEY PROMISED US CONNIE!
Urban Farmboy
For all your fertilizer and fuel oil needs.
National
NO MATTER! WE'VE GOT THIS SLEEPER-JUGGERNAUT-OF-THE-SUMMER SPINNING UNDER CONTROL!
FIRST OFF, WE'RE SLAPPING ON A DISCLAIMER: THE TERRORISM IN THIS FILM IS FOR ENTERTAINMENT PURPOSES ONLY. NO CHILDREN OR ANIMALS WERE HARMED, BLAH BLAH.
SECOND, WE'RE SHOOTING ANOTHER NEW ENDING.
ISN'T IT A BIT LATE? THE MOVIE OPENS FRIDAY.
WE'RE BEAMING IT INTO THEATERS VIA SATELLITE!
STILL, I DON'T SEE HOW A SPECTACULAR STUNT OR TWO IS GOING TO MAKE PEOPLE FORGET—
WHAT DO I ALWAYS SAY, SYD? IF YOU CAN'T BEAT 'EM, CREAM 'EM!
EAT MY FREEDOM, EVIL COWARDS!
HOW SUPREME IS YOUR SORRY WHITE ASS NOW, MOTHERF—



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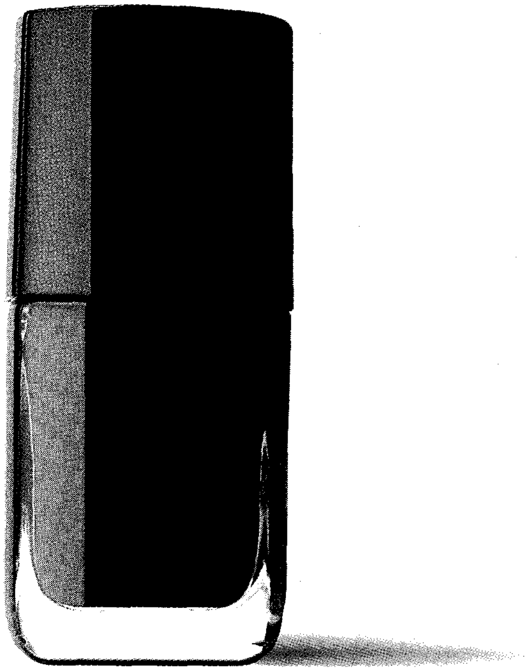

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